THE One for ST GAMES

THE DEFINITIVE GAMES GUIDE FOR YOUR COMPUTER

AN EMAP IMAGES PUBLICATION ISSUE 41 • FEBRUARY 1992 DM 15,- Lire 10,000 £2.95

SHADOW OF THE BEAST III

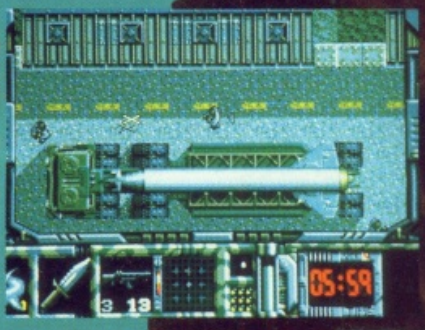
Psygnosis' Epic Saga Enters A Civilised World

THE GODFATHER

US Gold Makes You An Offer

SPECIAL FORCES

Gung-Ho Guerillas Go Marching Off To War



TANKS AND TIPS!

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MERCENARY III

Virtual Reality On Your Computer

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- **VIDEO KIDS** – Are Games Too Addictive?
- **KNIGHTMARE** – A Dream Of A Game

NO DISK? SEE YOUR NEWSAGENT

THE ONE DISK 7 SNEAK PREVIEW

Visit interesting places, meet new people... and then kill them! In this playable demo of Empire's

PACIFIC ISLANDS

PLUS! Get further than you've ever imagined possible with the help of this amazing Cheater's Digest

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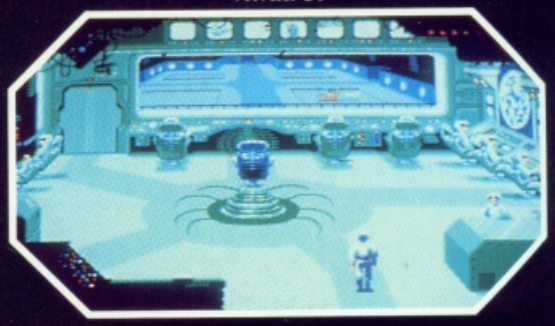

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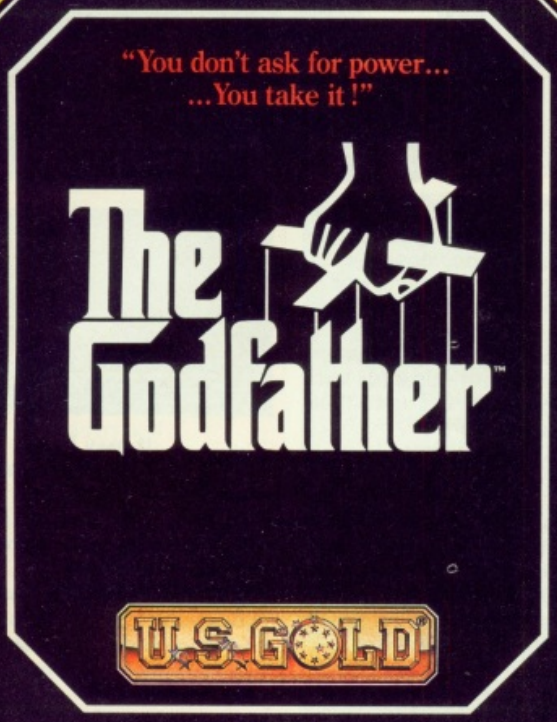

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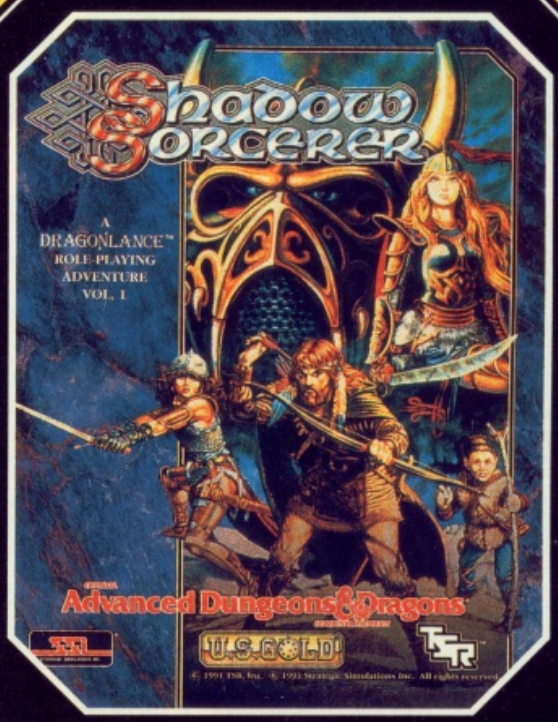

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CON

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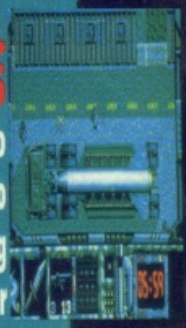

TANKS AND TIPS!

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MERCENARY III

Virtual Reality On Your Computer

INSIDE THIS ISSUE:

- MORE LEMM
- Suicidal Sim
- VIDEO KIDS
- KNIGHTMAR

NO DISK? SEE YOUR NEWSAGENT

THE DEATH KNELL HAS BEEN RINGING for the ST for so long now, that it's starting to sound like Bryan Adams on Top Of The Pops 'performing' *Everything I Do*. But no matter how often our favourite machine is written off, it just keeps on selling in bucketloads, year after year. Why do I mention this? Well, Atari has just released its sales figures for last year, and in the 365 days which led up to that New Year's Eve that you can hardly remember, 150,000 of the hardy grey machines were eagerly pulled from boxes to the delight of that many new owners. Yet still the software publishers in their infinite wisdom say: "We're not publishing for the ST anymore, because there's no demand for it!" That shortsightedness is becoming your problem though, as truly innovative games are few and far between nowadays. True, there's very little that you can do about this situation, but if you continue to spend wisely and actually get out there and buy the quality stuff then the fools will have no choice but to keep on producing it. After all, you owe it to the 150,000 new boys.

Ciarán Brennan

42 **It may have seemed like an eternity, but Paul Woakes has burst back onto the scene in style. *Mercenary III* is the follow-up to both *Damocles* and *Mercenary* and looks like topping both. Read that review!**

6 THE SNEAK PREVIEW DISK

Who would ever have thought that we could cram so much onto one disk? The follow-up to *Team Yankee – Pacific Islands* is yours to command, as well as Brian Nesbitt and a host of tips!

8 NEWS

Mirrorsoft saying goodbye, Archer Maclean's new 3D pool game, brand new Lynx games... all the late-breaking and early rising news brought to you by our intrepid hacks.

20 PROFILES

Well-known programming superstar and recluse Paul Woakes is just one of the people that open their hearts to us this month. James Hawkins of MicroProse is the other.

24 LETTERS

If you want to wax lyrical about anything, anyone and anywhere, this is the place. Be it about the price of games, the size of boxes or the way Spurs were knocked out of the FA Cup (drat!).

28 WORK IN PROGRESS

Domark has entered the wide, wide world of role-playing games with *Shadowlands* and we're there to see what it's all about. We also head up to Liverpool to check out the latest chapter in the Beast saga. *Shadow Of The Beast III* is the name and stunning visuals, amazing audibles (and

FEBRUARY 1992

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even some playability) is the game.

36 POINTS OF VIEW
Are computer games ruining your health? At great personal risk to their own bodies, both readers and programmers take it in turn to play at Anne Robinson, offering their own views on whether too much *Kick Off* leads to cancer. Kilroy beware!

39 GRAND MICROPROSE COMPETITION
Haven't you always wanted to cover someone in paint? You know you have! And now, thanks to us and MicroProse, you can win a day at a paintball site, battling the forces of evil.

41 REVIEW
Once more unto the Breach dear friends. Who's going to get a shining star and who's going to get a merciless slagging off? Highlights include *Mercenary III*, *Another World* and *Harlequin*.

72 BUDGET
We're not asking £25.99. We're not even asking £20.99. We're not asking £15.99. No way madam! Every game in this section, and that includes *3D Pool*, *Jet Set Willy*, *James Pond* and *Manic Miner* (we'll even throw in this amazing synthetic shammy!) is going for under a tenner!

74 ARCADES
Another trip to the seaside pleasure palaces with John Cook. Virtual Reality is the big thing this month, so strap on your helmet and take a look inside.

77 DEMOS
Gordon Houghton puts on his protective goggles, his anti-radiation suit and his rubber wellingtons and sifts through the piles of PD that made it his way. Games, art, sound and utilities all come under the proverbial myopic microscope.

80 GODFATHER COMPETITION
Let us make you an offer you can't refuse. Get your grubby mitts around an amazing replica Uzi 9MM. Don't worry parents, it's not real and can't fire any bullets. Don't worry

kids, it looks real enough to impress your friends!

82 TIPS
Tricky games? Not a problem! It's a four-pager special this month in Brian Nesbitt's little world. *Lemmings* and *Magic Pockets* both stretch across a quartet of pages and are backed up by some of the choicest *First Samurai* hints around. We have acheived coolness.

98 NEXT MONTH
If all of the above wasn't enough for you, then take a look at what's happening next month. But hey! Don't blame us if it all gets a little bit silly!

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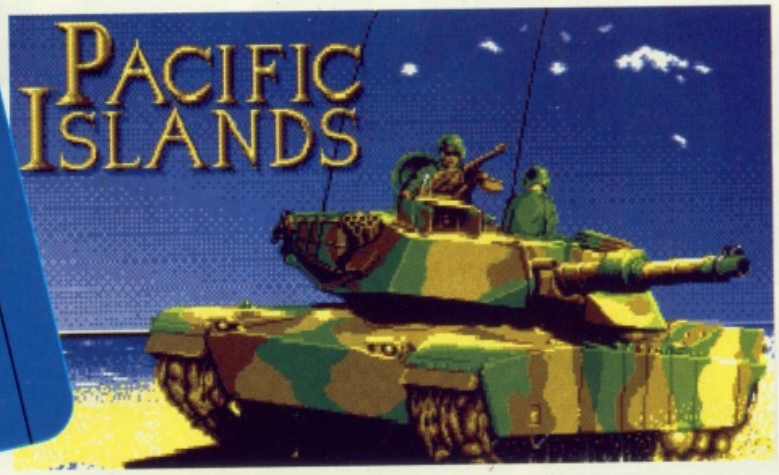


PACIFIC ISLANDS

YOU'VE HAD SIMULATIONS of jet fighters, stealth bombers, attack helicopters and even foot soldiers, but tank simulations have always been pretty thin on the ground. Things have just changed, though, with the arrival of *Pacific Islands*. This game doesn't put you in command of just one tank, or two tanks, not even three tanks. Ladies and gentlemen, this once-in-a-lifetime offer puts you at the forefront of no less than 16 modern-day, top of the range, very high quality tanks.

Pacific Islands is the follow-up to the innovative *Team Yankee* and plays in much the same way. Most of the design, controls and presentation are the same as the original, so anyone who's played the first game will probably be able to get straight into our demo. For those of you who have never experienced the joys of commanding your own tank platoon, it might be worthwhile checking out the following instructions before you plonk yourself behind the wheel of a multi-million dollar piece of hardware.

HOW TO PLAY

THE INITIAL SCREENS are fairly self-explanatory. Just follow the on-screen instructions to get to the equipment screen, then select Default Team and click on the icon in the top left-hand corner to get started. Read the briefing and click on the crossed swords to start the battle proper.

From here things can get a little tricky unless you know what icon does what, so here's a brief run-down:

GENERAL ICONS

- Quit Game
- Pause Game
- Time Display
- Strength Histograms
- Rank

SCREEN SELECT ICONS

- Expand View
- Map Screen
- 3D View
- Status Screen

3D VIEW ICONS

- Dead Stop
- Engine Smoke
- Infra-Red View
- Rotation And Compass Display
- Zoom View
- Laser Range-Finder

WEAPONS

- H.E.A.T. Shells
- SABOT Shells
- TOW Shells
- Smoke Shells
- Machine Gun

MAP ICONS

- Estimated Time of Arrival
- Scroll Map
- Zoom Magnify
- Zoom De-Magnify
- Wide Formation
- Vee Formation
- MPH Slider Bar
- Narrow Formation
- Line Formation
- Column Formation
- Right Echelon Formation
- Left Echelon Formation
- Wedge Formation

BRIAN NESBITT'S DISK PAGE

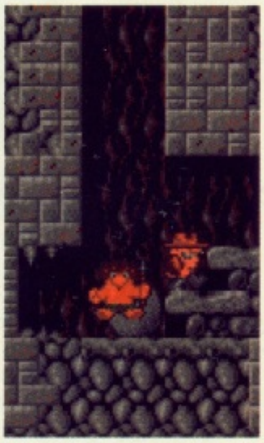
THE CHEATER'S DIGEST

WELCOME MY BRETHREN. We've made it to the front of the mag and we're here to stay (at least until next month). Not content with filling my Tips Section at the back end of the mag, I've decided, in a fit of irrational generosity, to offer you something to make those long nights of frustrated games playing a little easier.

The Cheater's Digest is a collection of tips for all of your favourite games which is available from most respected Public Domain outlets. But thanks to my mighty influence, I've managed to bring you this demo version. No, no, there's no need to thank me, it's the very least I could do for your years of loyalty to my Tips empire.

Speaking of which, don't forget to turn to page 82 of this very issue for more of the latest and greatest in tips today. I've got Lemmings coming out of my ears, Magic Pockets in every crevice and the First Samurai just waiting to get his hands on you. So until then, see ya.

Above: get the most out of Gods. Left: know what's what in Total Recall.



Progress through Strider; avoid the traps in Rick Dangerous; get to know the short-cuts in Nitro.

LOADING

Put the disk in the drive and turn your computer on. Pacific Islands will load up automatically. To load The Cheater's Digest, simply quit out of Pacific Islands and wait for the desktop screen to appear.

From the Preferences menu set your screen to Medium Resolution, the double-click on Disk A. Open the folder called CHEATERS.DIG followed by the 1ST_WORD.PRG file. Once loaded, you should be presented with a file window. Make sure that the line at the top reads A:\CHEATERS.DIG*.* and select the CHEATER.DEM file. Click on OK and the file should load up.

DISK TROUBLES

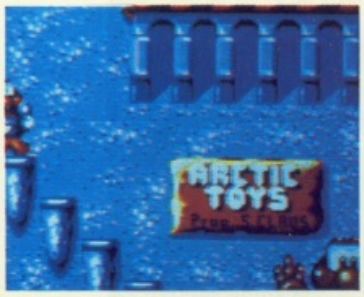
Nothing in life is certain (apart from death and taxes) and that goes for cover disks more than anything else. Anything can happen to those little blue squares between our distribution plant and your disk drive. They could get stomped on by a large tribe of native Amazons. They could be infected with the rare and damaging diskyitus disease as they travel over the English Channel. The might even fall apart as soon as you pick them up because of woodworm(?). So, if your disk has any problems like these (or if just fails to work), send it to our disk replacement centre where one of our chief technicians will set about dissecting and diagnosing your disk's problem: PC Wise, Unit 3, Merthyr Industrial Estate, Merthyr Tydfil, Mid. Glamorgan, Cymru, CF48 4DR.

NEWS

FEBRUARY 1992

drop your jaw, as we take you through how **MIRRORSOFT** has fallen into confusion ... we pull the covers off **ARCHER MACLEAN'S** follow-

ups to the cue-tabulous Jimmy White ... open the doors on masses and masses of **ALL NEW GAME NEWS** ... blow the cover on the latest **CHARTS** and **RECOMMENDED** games ... look backward, forward, upwards and sideways ...



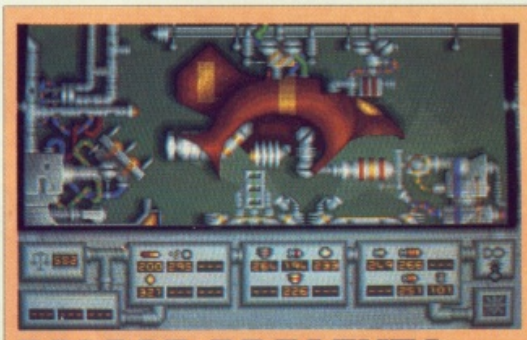
AND MUCH, MUCH MORE...

OCEAN TOPS XMAS CHART

IT'S BECOMING AS TRADITIONAL AS TURKEY and *The Sound Of Music* – yes, that's right, Ocean topped the Christmas charts again!

However, the Manchester-based giant did at least attempt to add a little variety to the proceedings by taking the top three positions (instead of the usual one) with ***WWF Wrestlemania***, ***The Simpsons*** and ***Terminator II***.

In all, a massive 36.9 per cent of all of the games sold over the Christmas period had the familiar metallic blue logo on the box. Now we wonder who'll do the trick next year...



PALACE PRESENTS...

AFTER A PERIOD OF SOME CONSIDERABLE SILENCE, Palace Software makes its return with the announcement of two new titles – *Hot Rubber* and *Hostile Breed*.

The first of these is, as the name suggests, a motorcycle racing simulation offering one- or two-player action across 12 international circuits.

Hostile Breed (above), on the other hand, is a shoot 'em up with a hint of strategy, programmed by Bob Stevens (***Barbarian 2***), with graphics by Jo Walker (***Demoniak*** and ***Mega-lo-Mania***).

Both games are imminent.

GOLDEN WONDER

THE ONSLAUGHT OF CD TECHNOLOGY took another step forward this month, with JVC's announcement that it's to release a Sega-compatible CD games machine in Japan later this year. Going by the rather peculiar title of the Wonder Mega, the machine is basically a Mega Drive with a built-in CD player and has been jointly developed with Sony. It will take more than a year for the machine to reach these shores, but it should be on sale in Japan next month at a price of 44,800 yen (that's just short of £200).

REALITY IN YOUR HANDS!

YOU'D NEVER HAVE BELIEVED it was possible, but the world's first 'handheld virtual reality' game has just been released in the US! Developed by Bulletproof Software (the team behind *Tetris* and *Pipemania* on the Game Boy), *Faceball 2000* is a four-player future sport sim featuring 70 levels of play, continuous 360° movement and two arena types. But as for the virtual reality bit... your guess is as good as ours!

MAXWELL'S HOUSE BOUGHT BY ACCLAIM

CHANGES LEAVE DEVELOPERS IN THE DARK

THE RIPPLES WHICH SPREAD THROUGHOUT THE WORLD when Robert Maxwell plunged from his yacht in the Canaries finally reached the computer

industry at the beginning of January when the corpulent publisher's software company, Mirrorsoft, was put into administration and then quickly sold to the American Nintendo publishing giant Acclaim.

A recent newspaper report suggested that Acclaim had bought up all of Mirrorsoft's licences, trademarks and properties under development.

However, at the time of going to press, most of the development teams which had projects underway for Mirrorsoft were still unsure as to where their futures lay.

The only team that seems to know exactly where it stands is Watford-based Strangeways, which was developing ***Apocalypse*** (see Work In Progress, Issue 39). The team claims to have severed all of its links with Mirrorsoft (thanks to a clause in the original contact nicknamed the 'Santa Clause' by Strangeways' Jason Perkins) and signed a deal to complete the same game for Mirrorsoft's rival publisher Virgin.

Steve Turner, whose Graftgold was working on ***Fire And Ice*** when the collapse occurred, is particularly bitter about the whole incident: "It's another case of a major publishing company going under while owing money to its developers," he said. This is the fourth time that he has found himself in this situation, as Hewson, Activision and the BT-owned Telecomsoft all closed down while working under contract to Graftgold.

Two other major developers caught up in the situation, Vivid Image Design and Sensible Software, are remaining tight-lipped about the affair. Vivid Image's Mev Dinc feels that he'll be staying with Acclaim for the time being, while the Sensible chaps are sitting on the fence, waiting to see what the predominantly console-based firm will do.

THE STRANGEWAYS TEAM, whose *Apocalypse* (above right) has now gone to Virgin Games.

SENSIBLE'S JON HARE AND CHRIS YATES, like Vivid Image's Mev Dink (left) are awaiting more information.

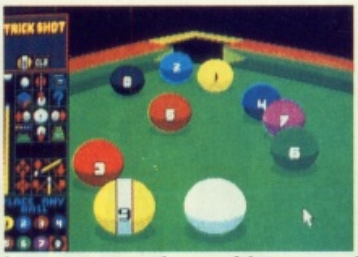
It's the fact that, up until now, Acclaim has been solely a console publisher which appears to be causing the developers most concern. However, it seems that with the purchase of Mirrorsoft, Acclaim will now take the opportunity to develop its (mainly licensed) titles on home computer as well as consoles (in the past, it has always allowed

Ocean to publish its games on disk, a deal which has given Ocean such notable titles as ***The Simpsons***, ***Smash TV*** and ***WWF Wrestlemania*** to work with).

Commenting on the takeover in the computer games trade newspaper ***CTW***, Acclaim's European boss Rod Cousens said: "The most visible change that the deal will make is accelerating our entry into the home computer market. If you look at the success that Ocean achieved in 1991 with a number of titles that were Acclaim's licences, it is obvious that we will now be extremely aggressive with our own properties in this market."

If Acclaim does decide to invest in the disk-based market then it's likely that most of the developers mentioned above will renegotiate their contracts and the games will eventually be published on the Image Works label.

However, it's not known at this stage what will happen to all of the other labels in the Mirrorsoft stable, a list which included FTL, Spectrum HoloByte, PSS and Cinemaware. The situation should be clearer by next issue, when we'll bring you a further report.



IT'S EARLY DAYS YET, but as these screens show, things are already progressing quite nicely as *Jimmy White's Whirlwind Snooker* is turning into *Archer MacLean's 3D Pool*. Note the three different versions (each for its own variation of the rules): one with numbered balls; one with a striped nine and the 'standard' yellow and red variety.

SNOOKER STAR STARTS SEQUEL

SPURRED ON by the runaway success of *Jimmy White's Whirlwind Snooker*, Archer MacLean is currently working on not one, but two new projects in a similar vein.

Archer MacLean's 3D Pool (the current working title) is the most imminent of the two, retaining all the style, speed and playability of Jimmy White's, but incorporating three different styles of pool: eight-ball (the most common), nine-ball and 15.1 Rotation. In keeping with the pool theme, the table is a new, smaller shape, and Archer is planning to allow the player to define the colour of the cloth and all the balls are numbered, with a stripe running across the nine.

The numbers are causing something of a programming nightmare, though. At the moment they don't actually rotate, remaining in the same position on each ball as it moves around the table. They do change in size and the stripe on the nine rotates, but Archer is hoping to have the problem licked in time for the planned April release date.

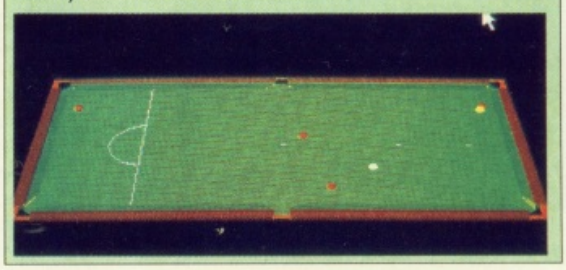
The other main problems facing him are trying to program three different types of game and three different sets of opponents and trying to work in all those 'cute' little faces on the balls. At the moment the transition from a number to a grinning set of teeth tends to look jerky and "not at all amusing", but Archer promises that there will be plenty of humorous touches in the final game.

The other project – ***Snooker 2*** (another working title) – is still only at the planning stage, but Archer is extremely enthusiastic about it. He claims to be going over the top with changes, with plenty of menus and sub-menus allowing the player to totally customise the way the game plays, right down to what viewpoints are required. Details are still sketchy, with Snooker 2 still a long way off (perhaps more than a year), but judging by the success of the original, orders will be flooding in months in advance.

Incidentally, Archer also has plans – although they're still *only* plans at the moment – to convert all of his cue-based games to the Sega Mega Drive. At last, a decent console sports simulation that isn't based on American Football...

TRICKSHOT WINNER

Phew! What an avalanche of entries we received for the all new Trickshot Trials competition which started last month. It took us forever to sort through them all, but when we did, this effort from Liverpool's Stephen Westhead came out as the winner. What you have to do is pot all the reds (but not the yellow) in one shot. Impossible? No... and you can find out for yourself when we include it on a future disk. Until then, keep sending those entries in, to: Trickshot Trials, The One, EMAP Images, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.



GAME BOY GAINS COLOUR

Nintendo is set to launch its counter-attack on the growing popularity of the Sega Game Gear and Atari Lynx handheld consoles with the release of a colour Game Boy, which will probably be launched in Japan in June. Apart from the obvious attraction, the Super Game Boy (the machine's most likely name) will feature one other major development which may make it instantly attractive to existing Game Boy owners – backwards compatibility (meaning you can play mono Game Boy games on the new machine). However, there's no need to start saving furiously just yet: with a summer launch in Japan and a possible entry into the US in August or September, it seems likely that the new machine won't make it into this country before early 1993.

ROBOCOD FIRM GETS ARTY

Electronic Arts has signed up Millennium as its latest affiliate label. The deal, which came as something of a shock when it was announced last week, involves worldwide distribution of all Millennium games and replaces the current set-up which ties the Cambridge-based firm to US Gold. The first games to be affected by the new arrangement will be *Kid Gloves 2*, which will be closely followed by Global Effect and an as-yet-unnamed cyber-combat strategy game. This isn't the first time that Millennium and Electronic Arts have worked together, as the US giant published *James Pond* for the Mega Drive console last year.

DARK DAYS FOR 'PROSE

ROLE PLAYERS SEEM TO BE the flavour of the month, with most of the mainstream publishers jumping onto what used to be very much a minority bandwagon.

The latest company to head for the dungeon is MicroProse, which will release its first Fantasy Role-Playing Game (an, if you will, FRPG) ***Darklands***, later this year.

Set in 15th Century Germany (a time of violence, powerless emperors and three popes!), Darklands puts the player in charge of... wait for it... a party of four adventurers seeking fame and immortality on multiple quests.

Players will be able to create millions of different character types by mixing between 26 separate attributes and skills, while an all-new 'adventure generator' system will keep those quests coming. Darklands will make its debut on IBM and compatibles early next month, and will be converted later this year.

***SEYMOUR GOES TO HOLLYWOOD* joins the no-longer-long-awaited original *Dizzy* on Code Masters' Cartoon Collection.**

FIRST DIZZY OUT AT LAST

THOSE OF YOU WHO HAVE YEARNED for a chance to play Code Masters' original Dizzy game (which some of you may remember from your old 8-bit days) need wait no more, as the egg-like hero's first outing is to make an appearance on a new compilation, the five-game *Cartoon Collection*.

As well as the Dizzy outing, the collection also features three other never-before-released games, ***Seymour Goes To Hollywood***, ***Slightly Magic*** and ***Spike In Transylvania***, and one game that you may have seen before, ***CJ's Elephant Antics***.

Can't wait? Well you don't have to – the Cartoon Collection is out now, priced at £24.99.

JOOLS WATSHAM'S WHAT THE STARS ARE PLAYING

Move over Jonathan Ross, wave bye bye Terry Wogan – The One's very own chat expert is back with his chirpy, quirky style...

ANDY FINDLAY/ED CAMPBELL (The Warp Factory)

Andy and Ed came bounding into the office shouting about 'garlic twin' (or something like that!) so I quickly sat them down and asked what they'd been up to. Funnily enough they'd come prepared with a list of the games they'd been playing (nice chaps): Mr. Findlay has been busy dribbling with *Kick Off 2*, but apparently he's still "absolutely sh*t" (pardon the language – some people!). Another of Andy's current favourites is the recently re-released *Manic Miner* (the Spectrum version has his vote, obviously), while Ed's been indulging in his own bout of nostalgia with *Monty Mole*. *Lotus Turbo Challenge 2* (of course) was also on their list, both Andy and Ed have been down to the local arcade playing *3D Golf* and Ed has been playing *RoboCod* ("just to see what the competition is like," he claims, but to his horror he found loads of ideas that they'd implemented in *Harlequin* – what a bummer!). As for future plans – the lads hope to get to work soon on a mafia-style RPG. Best of luck with it chaps!

MARK 'MAC' AVERY (Core Design)

Mac has hardly played any games this month, as he's working on a "secret game" that he can't even whisper about. He's still managed to sneak in a few tries at *Eye Of The Beholder* though, with *Turrican* and its sequel serving as a relief from the tedium of work when it all becomes too much for him. Being a bit of a platform freak, you'd expect him to have been one of the first people to hog the office Mega Drive, but he claims that he's never even seen Sega's spiky little superstar. He has managed to make his way down to the local arcade though, where he slotted his shiny 10p pieces into the 3D driving game, *Rad Rally*.

SHAUN HOLLYWOOD (Digital Image Design)

The Hollywood superstar... erm, sorry... Mr. Hollywood has booted out computer games this month and opted for the kiddies' favourites: the consoles. Yes, you guessed it, Mario has reared his ugly little head: "I really enjoyed it," Shaun enthuses. Apart from the mindless fun on his little grey box he's been finishing off the PC version of *Epic*. Because he spent most of his Christmas in London (busily drinking people under the table, I expect), he didn't get much time to play games, but he did manage a few hours with *Populous II*.

GRAEME ING (Gremlin)

You'd think that, having left *Utopia* behind him, Mr. Ing would be happy enough to bash his joystick with a bit of blasting, but no – he's catching up with the direct opposition by working out with *Populous II*. But surely he's also had a stab at *Kick Off 2*, or *Final Fight*, or *Lotus Turbo Challenge 2*... or anything at all? Nope! He's a one game coder is old Graeme, still he could have picked a worse one...

TOP 10 FEBRUARY 1992

1	NE	WWF WRESTLEMANIA	Ocean
2	NE	THE SIMPSONS	Ocean
3	=	NEW ZEALAND STORY	Hit Squad
4	NE	LOTUS TURBO CHALLENGE 2	Gremlin
5	▲	BUBBLE BOBBLE	Hit Squad
6	▼	LOMBARD RAC RALLY	Hit Squad
7	NE	MICROPROSE GOLF	MicroProse
8	▼	JIMMY WHITE'S WHIRLWIND SNOOKER	Virgin
9	=	DRAGONNINJA	Hit Squad
10	NE	CHASE HQ	Hit Squad

2 YEARS AGO

1	NE	CHAOS STRIKES BACK	FTL
2	▼	FUTURE WARS	Delphine
3	NE	FIGHTER BOMBER	Activision
4	NE	CHASE HQ	Ocean
5	▼	HARD DRIVIN'	Domark
6	▲	BATMAN – THE MOVIE	Ocean
7	NE	GHOSTBUSTERS 2	Activision
8	NE	KICK OFF – EXTRA TIME	Anco
9	RE	KICK OFF	Anco
10	NE	THE UNTOUCHABLES	Ocean

REAP THE WILD WIND

YOU'VE BEEN A GOD IN *POPULOUS*, built urban centres in *Sim City* and even created worlds in *SimEarth*, but now French publisher Silmarils is asking you to reap the power of the wind in its own power game, *Storm Master*.

Set in the land of Eolia, where goods and armies are transported on the ever-blowing winds, Storm Master is a "power and creation simulation" which promises to combine war, politics economics and power-broking with a number of arcade action sequences.

As the newly-elected ruler of the land in question, it's up to you to control crop production, get involved with trade, set taxes, build windmills, design and construct your own flying machines and generally take charge of the whole shooting match.

Wouldn't you know it though? There's also another ruler of another land up to exactly the same thing, so it's inevitable that the two of you will end up in combat at some stage.

Storm Master is being distributed in this country by a new company, Daze Limited, and should be ready to slot into your ST's disk drive by the end of this month (no price details had been announced at the time of going to press).

LYNX LINE-UP

ATARI IS ABOUT TO INTENSIFY THE BATTLE for the hearts and minds of prospective handheld buyers by announcing its strongest ever line-up of software for the Lynx.

The latest list will kick off with a conversion of Tengen's ***Xybots*** (which, if you remember, was brought to your ST by Domark), which will be followed closely by ***Dirty Renegade Cop***, ***Dracula***, ***NFL Football***, ***Hockey***, ***Baseball Heroes***, ***Bad Boy Tennis***, ***Basketbrawl***, ***Malibu Bikini Volleyball***, ***Toki***, ***Hydra***, ***Pitfighter***, ***Man. Utd. Europe***, ***Eye Of The Beholder*** and, perhaps best of all, ***Lemmings***.

Atari is obviously well chuffed with this line-up, with marketing manager Darryl Still offering: "1992 will be the year of the Lynx."

MUSIC SHOW

IF YOU'RE THE SORT OF PERSON who likes to use his ST for a little more than just playing games, then you might just be interested in attending the third MIDI Music Show, whic is due to take place in the Novotel in Hammersmith, West London between April 24th and 26th. Sponsored by Making Music magazine, the show will feature such notable exhibitors as Atari, Akai, Roland and Yamaha as well as numerous ST software and hardware specialists. Details are available from Westminster Exhibitions on (081) 549 3444.

PECULIAR LICENCE AHOY!

THOSE MASTERS OF THE BIZARRE at Loriciel have released what must surely rank as one of the most peculiar licensed games ever: *Steve McQueen – West Phaser*. Offering six levels of gunfight, ambush and shoot-out action the package is available now, wherever you usually get your dead film star games!

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HYDRA

In the 21st century when the out-of-the-ordinary needs delivering (the Crown Jewels, Mutant Virus Strains – that sort of thing), there's only one person for the job – You!

In your supercharged Hydracraft, blast your way through enemy helicopters, boats, hovercraft, jet skis and zeppelins, keeping a careful eye out for a sinister terrorist called The Shadow. Based on the smash-hit coin-op, Hydra is non stop action all the way.

"Fast, addictive, arcade quality action". GAMES X

"Nice graphical presentation throughout" YOUR AMIGA

SKULL & CROSSBONES

Hoist the Jolly Roger and set sail across the seven seas in the most blood curdling arcade game you will ever play. There's treasure, jewels, gold and lusty wenches to be captured and ghastly creatures to be stabbed in this bloodthirsty battle to the death with the evil sorcerer and his henchmen.

"Addictive and fun to play" ST ACTION

"One to go overboard about!" ZZAP

HARD DRIVIN' II

Buckle up and step on the gas as Hard Drivin' II streaks onto your screen.

Hold on tight as you roar round four thrilling new circuits, or build your own using the unique track editor.

And there's more! Link your computer to a friend's Amiga, IBM PC or Atari ST for a head to head race to the finish. Hard Drivin' II is faster, meaner and even better looking than the award-winning original.

"A first rate racing game well worth getting your hands on" AMIGA COMPUTING

"The extra courses and the option to design your own add longevity to an excellent product". ACE

BADLANDS

A ruthless sport has evolved in the Badlands – Sprint Racing with weapons. Customise your hot-rod car with high-velocity missiles, speed, tyres and shields. It's all out war on the tracks; ruthless, destructive and fun for one or two players.

"Recommended without any hesitation". C & VG

"Frustrating, addictive, exciting, challenging, it will turn best friends into archenemies". COMMODORE FORMAT

S.T.U.N. RUNNER

Grasp the controls and enter the awesome three dimensional world of the Stun Runner – experience thr thrill of racing at speeds of over 900 miles per hour in your armoured bobsled through the futuristic tunnels of the Stun network. Jump the ramps, annihilate the opposition with shock waves and follow the trails of bonus stars through to "The Ultimate Challenge".

"A good conversion of the coin-op's essential elements" COMMODORE FORMAT

"Good samples and fun futuristic theme" AMIGA FORMAT

DOMARK

Available on: Amiga, Atari ST, Commodore 64 cass & disc, Amstrad cass & disc, Spectrum • Amiga Screenshots •

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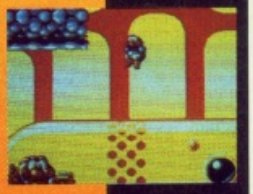
RECOMMENDED

Our regular run down (or should that be run up?) of some of the best games from the last three issues. These should definitely be on your buy list...

92%

ADVANTAGE TENNIS
Possibly the most visually-unusual sports simulation we've ever seen, this is also as playable a tennis game as you're likely to come across.

93%



ROBOCOD
Dr. Maybe returns to wreak his revenge on secret agent James Pond, with a dastardly plan to turn every toy in the world evil. Great platform fun, with the word 'console' written all over it.

90%

SILENT SERVICE II
Dive! Dive! Dive! Into MicroProse's unmatched simulation of undersea warfare. The atmosphere's electric, the action's tense and it's all highly recommended – even to diehard arcade nuts.

91%

OH NO! MORE LEMMINGS
As the name suggests, those furry simpletons are back. Those who completed the original will still find a challenge, while those who are new to it all will find it completely impossible.

96%

POPULOUS II
More godly manoeuvring on offer, as the Bullfrog team has done what seemed almost impossible – they've improved Populous! A score of 96 per cent needs little more explanation.

93%

GRAND PRIX
Just about the best darn driving sim that money can buy. Geoff Crammond has made this so realistic that you almost feel it when you crash. Your ST's not complete without it.

THE QUEST CONTINUES

THOSE OF YOU who battled all the way through *Hero Quest*, but still didn't quench your thirst for adventuring action can once again take charge of the Barbarian, the Elf, the Wizard and the Dwarf, as Gremlin has just released *Return Of The Witchlord*, the game's first expansion pack.

Featuring a further 10 missions, this data disk is out now, costing £14.99. And although there are no details of further expansion disks available at present, it's highly likely that this will only be the first in a series of add-ons for the popular board game adaptation (the Milton Bradley Hero Quest board game already boasts two add-on packs, with more in the pipeline).

Also, those of you who have yet to sample the delights of the original can get your hands on both the game *and* the new data disk for £29.99 in the all-new ***Hero Quest Twin Pack***, which also currently taking up valuable real estate on your software shop's shelf.

LASER BATTLES ERUPT IN LEEDS

DON'T LET ANYONE TELL YOU that it's grim up north anymore: The Empire Arcade in sunny Leeds has just opened the doors of the country's 21st Laser Quest arena, the Ultra Zone.

Laser Quest is an indoor combat game where players strap on electronic sensors and then zap each other with laser guns. The underground arena where all this high-tech carnage takes place features a spaceman's graveyard, a post-industrialist complex and a futuristic tube forest.

Each game in the Zone will cost £3 (with off-peak discounts for members and students), while a membership fee of £10 will also entitle the player to compete in a league for monthly prizes.

So, if you live in Yorkshire, or even if you're just visiting Leeds for the day (maybe to watch Gordon Strachan's merry men hammer your favourite footie team) then why not pop along to the Empire Arcade and tell them that ***The One for ST Games*** sent you (not that it will do you the slightest bit of good).

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THE One SPECIAL

THE GOLDEN JOYSTICK AWARDS 1991

AS WE POINTED OUT LAST MONTH, the computer games business' most illustrious awards – our very own Golden Joysticks – are about to celebrate their 10th anniversary, as we hand out the gongs to those that made last year special.

Remember that the Golden Joysticks matter more than any other awards, because they're the only ones that you, the games player, actually vote for. And besides, as we pointed out last month, everyone who votes this year is automatically entered in a prize draw, with the winner receiving £500 of software, of his or her choice!

What greater incentive could you possibly ask for? All you have to do is to remember which your favourite was in each of the categories listed below and we'll take it from there.

It could be one of your better decisions...

HOW TO VOTE

Simply send us the form below, adhering to the following instructions:

1. All entries must be received by Friday March 12th 1992. Entries arriving after this date will be incinerated.

2. Fill in every section of the form. Leave any category blank and we'll send someone round to tatoo 'loser' on your forehead.

3. Only games released between January 1st 1991 and December 31st 1991 are eligible.

4. All entries must include your name, address, daytime telephone number (if applicable), computer owned and must be sent in a sealed envelope.

5. Only one entry per person (and that goes for software companies too. Voting for your own games only shows signs of desperation and you wouldn't want that would you?).

Easy enough for ya? Send your entry to: Golden Joystick Awards 1991, The One, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.

Best Graphics .....

Best Soundtrack .....

Best Simulation .....

Best Coin-Op Conversion .....

Programming Team Of The Year .....

Hardware Manufacturer Of The Year .....

Software House Of The Year .....

Game Of The Year .....

Worst Game Of The Year .....

NAME.....

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DAYTIME TELEPHONE No.....

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THAT WAS THEN ▶▶ FEBRUARY 90

FEBRUARY 1992 MUST HAVE BEEN ONE HECK OF A COLD MONTH – temperatures dropped so low that even our front cover turned blue! Actually, this is one old cover of *The One* which really stands the test of time – it looks just as good today as it did two years ago. Not only that, but this cover was unique in that it marked the one and only time that we ever changed the logo from its usual orange and red tones... it makes you wonder why we never did it again!

Anyhow, we had to feature ourselves in the news pages that month, as The One had just walked away with the then-coveted Magazine Of The Year award (and well deserved too, although I've still never worked out why they took the team picture on a day when I wasn't in the office). Other stories included Ocean finally snapping up the rights to the wonderful *Rainbow Islands* (the sequel to which, *Parasol Stars*, is just around the corner) and the news that Virgin's *Infection*, which we'd reviewed four months previously, was being delayed due to "licensing problems." These proved so bad that game didn't actually come out until just a couple of months ago – talk about long-awaited!

The Work In Progress team unearthed a couple of big names, which were eventually released to vastly different critical reactions. First there was Electronic Arts' *Imperium* (developed by a team which included Matthew Stibbe, who later went on to develop *'Nam* for Domark) which eventually became a reviewers' fave – then, however, came Ocean's *Nightbreed*, an attempt at at 'Cinemaware' game which fell a little short of achieving its ambition. Ever wondered why Ocean sticks to producing arcade games these days?

In the review section, I certainly warmed to *Midwinter* and gave it a massive 95 per cent; I also drove the point home about *Super Cars* (which notched up a more than respectable 87 per cent); Kati Hamza got on down with the pseudo-sequel to *Dungeon Master*, *Chaos Strikes Back* (94 per cent) and Gordon Houghton breathed life into *Dragon's Breath* by awarding it just one point short of the coveted 90.

Having received such a monstrous score for its wintry masterpiece, the chaps at Maelstrom divulged a few of the short cuts to far-out 3D graphics which they'd used to such good effect in Midwinter (and were to later re-use in *Flames Of Freedom*) in our Grafix tutorial feature. This easy-to-use feature included such handy hints as "The shade of the face is the cosine of the difference in the two angles" (it's been two years and I *still* don't understand it!).

Finally, just like the previous month we finished off with a brief glimpse back at the fast-disappearing 80's through a huge pair of rose-tinted specs. This time around we had a look at the Cs and Ds and remembered such long-demised notables as 'Camputers', 'Cascade' and CGL, and caught up with a number of people and firms who were very much alive and kicking, including Domark, Tony Crowther and Commodore. This particular feature was about to come to an untimely end though, as we realised that if we continued to publish it at a rate of only two letters per month, it would have taken us well into 1991!

• Brian Nesbitt

"FIRST I'D LIKE TO THANK..."

ONCE AGAIN LONDON'S INTERCONTINENTAL HOTEL was the venue and dinner jackets the uniform, as the British computer games business got together to pat itself on the back and hand out prizes to itself.

So here, without further ado, are some of the movers and shakers: Budget Game Of The Year – ***Xenon II***; Adventure Game Of The Year – ***The Secret Of Monkey Island***; Simulation Of The Year – ***Formula One Grand Prix***; Arcade Game Of The Year – ***First Samurai***; Technical Merit Award – ***Jimmy White's Whirlwind Snooker***; Licensed Property Of The Year – ***The Simpsons***; Developer Of The Year – Bullfrog; Game Of The Year – ***Lemmings*** and Software House Of The Year – Electronic Arts.

Our own award, however, for Best Acceptance Speech has got to go to good old Archer MacLean. For when the great man strode to the podium to receive his award, he leaned forward into the microphone and delivered the following eulogy about his most recent publisher: "For a bunch of virgins, they obviously know how to handle balls when they see them."

There was hardly a dry eye in the house.

IMPRESSIONS HEADS FOR EAST AND WEST

LISTEN UP IMPRESSIONS FANS, the born-again strategy supremo is all set to build on the success of *Great Napoleonic Battles* (see last issue) with a veritable feast of imaginative and, dare we say it, unusual variations on the tried and tested wargame genre.

First off there's ***Samurai – The Way Of The Warrior***, which allows you to take a force of mighty Samurai warriors on a quest to win back the lands once owned by your father.

Combining the "strategic planning of large campaigns with the intricate detail of man-to-man fighting," Samurai also puts you in charge of the kitty, as financial decisions are thrust upon your already creaking shoulders.

And when you've tired of Oriental warmongering (as if!), why not take to the high seas to discover America, as ***Discovery – In The Steps Of Columbus*** allows you to take the part of the most important Italian/American next to Don Vito Corleone.

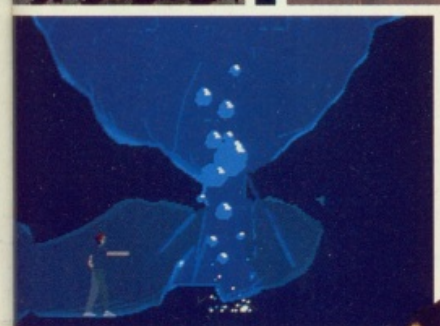
As ever, there's more to this one than simply sailing about for a few months and then shouting "land ahoy!" For a start, you have to build your fleet (there's that old financial management aspect again!), become involved in sea battles (!) and race to find America before anyone else does (here's a clue – it's just south of Canada).

Both Samurai – The Way Of The Warrior and Discovery – In The Steps Of Columbus will be available over the next couple of months.

IT TOOK 6 DAYS TO CREATE THE EARTH

ANOTHER WORLD

ANOTHER WORLD TOOK 2 YEARS



Screen shots are only intended to be illustrative of the gameplay and not the screen graphics which may vary considerably between formats in quality and appearance and are subject to the computer specifications.

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Screen shots from Amiga formats.

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Although best known for the Mercenary series, Paul Woakes' repertoire also includes the odd shoot 'em up, such as Encounter, pictured here.

PAUL WOAKES

Programmer

PAUL WOAKES WANTED a home computer before there were any. So in 1975 he built one. He wrote his own version of BASIC and an assembler to program it.

His interest in writing games was fired up after he bought a 32K Atari 800 in 1982. On seeing a graphics programming exercise that Paul had worked on, an arcade enthusiast friend persuaded him to adapt it for use in a game. The result, a fast-moving, solid 3D affair (that later became known as 'real environment'), was *Encounter*, born in 1983.

With the UK computer industry still a mere infant, the big Atari market was in the US, where Encounter was first published. Hailed for its fast graphics and adrenalin-pumping action, it topped the charts. Woakes' conversion to the then emergent Commodore 64 followed, but by the time of completion he'd lost out so much on royalty payments that he retrieved the rights to his program. He formed Novagen Software to release Encounter into Europe in 1984, a company that is still his main vehicle for developing new ideas.

A useful by-product of the C64 version of Encounter was the fast cassette-loading system, Novaload. In producing C64 Encounter tapes, Woakes had added a routine that accelerated the then usual 20-minute Commodore tape load to just four minutes. Within weeks of the release, publishers and tape duplicators were knocking at his door. Woakes produced a utility for others to use under licence and although it was to become heavily imitated, it soon became the industry standard.

Then there was, and is, the *Mercenary* saga. Except for producing an exuberant shoot-em-up, *Backlash*, in celebration of the graphics capabilities of the 16-bit machines, Woakes has inhabited his semi-virtual worlds for seven years. In that time, a quantum leap has taken him from the wire-frame world of Targ (in Mercenary) to the massive solid-3D solar system created for *Damocles* which is now populated with interactive characters in *Mercenary III*.

Although a developing storyline links all three and each game has considerable depth, they are created in an unusual way. Other than in a very basic format – escape, avert a threat, defeat an adversary – the story isn't thought about until the playfield has been created.

Woakes' approach is to first come up with a believable environment. The game is then built 'live on the set'. At regular stages of development, he produces a utility incorporating the latest program features for his team to create the components: road networks and transport, buildings, decorative and functioning objects, spacecraft and characters.

SOFTOGRAPHY

- **Encounter (Atari XL, C64, Amiga, ST)**
- **Novaload (C64)**
- **Mercenary and The Second City (Atari XL, C64/+4, CPC, Spectrum, Amiga, ST)**
- **Backlash (Amiga, ST)**
- **Damocles (Amiga, ST)**
- **Damocles Mission 1 & 2 (Amiga, ST)**
- **Mercenary III (Amiga, ST)**

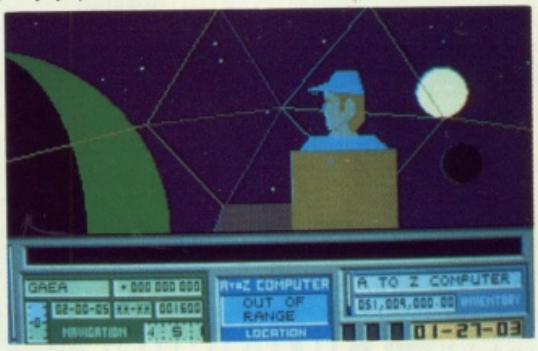
Bruce Jordan heads up Woakes' support team of graphics artist Mo Warden and design assistants Nick Bacchus and Neil Toulouse. Acting as 'editor', Jordan installs the game components and ends up with an intimate knowledge of the vast playfields.

In the last few months of development, Jordan links up with Woakes on the installation of gameplay and text. "This really is the fun part," he says. "All of the wacky ideas are Paul's. He has this weird sense of humour that comes through in the game. This is the time that the gameplay takes over. We say, 'wouldn't it be great if this could happen'. I go home, see him the next day and it does happen."

With Mercenary III now in the shops, what's next from Novagen? A lot of work that we don't see in the UK, for a start. An American version of Mercenary III will have text relating to the forthcoming presidential election and has to be re-timed for the NTSC system and have vehicles that drive on the right hand side of the road. Then there's on-screen text translations for Europe. It's touches like these that give the Mercenary saga a good following overseas.

And then? Paul's softography has no PC or console products, which may give a clue.

Brian Nesbitt



• *Mercenary III is reviewed on page 42.*

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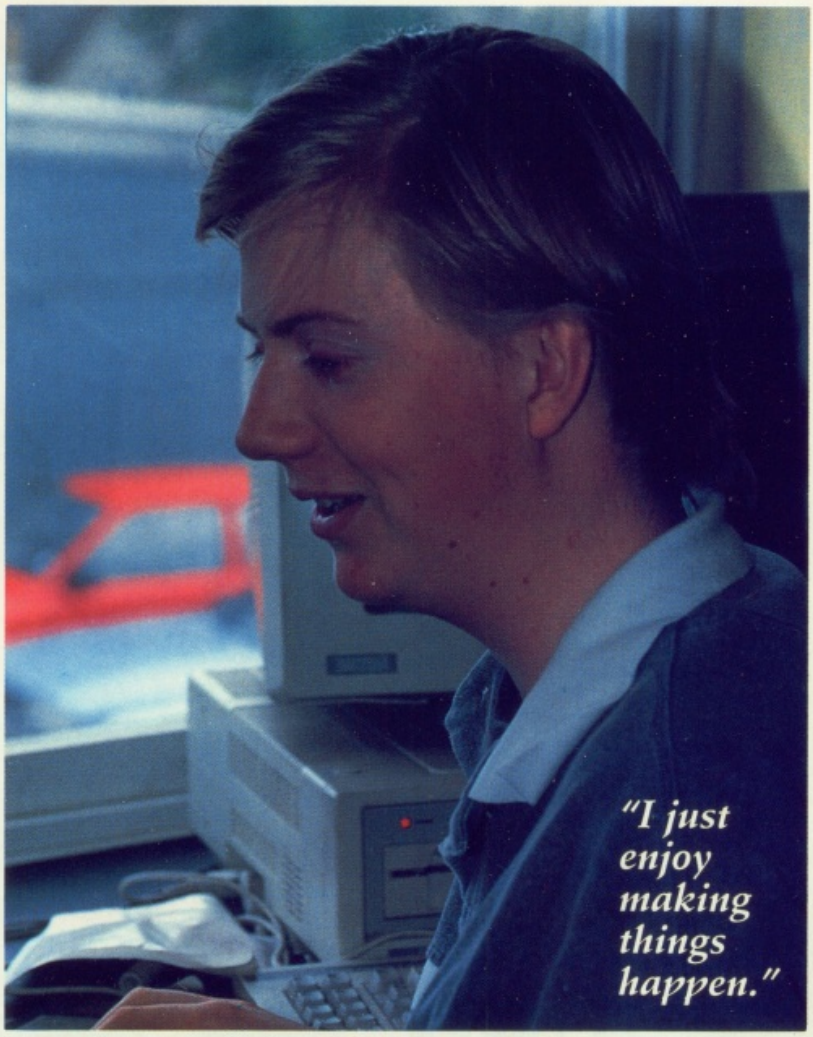

JAMES HAWKINS

Project Manager with MicroProse

SOME PEOPLE WORK really hard to get into a job in the computer games business, some people have it forced upon them and some just walk into it as though it was carved in the stars. Talking to James Hawkins, project manager on MicroProse's *Special Forces*, it quickly becomes clear that he fits into that latter category.

Nineteen-year-old Hawkins knew that he wanted a job in games almost from the moment that he first prodded the rubber keys on his Spectrum, so when a position as a games tester was advertised in his local newspaper he just had to apply.

"I knew that I definitely wanted a job in producing computer games," he explains, "but as there's no real qualification system for people who work in this business, I decided to take the job as a games tester and work my way up from there."

Of course, it did help that one of the UK's largest software publishers is based in his own sleepy home town of Tetbury in Gloucestershire, but something tells you that Hawkins would probably have succeeded in his ambition even without this coincidence. Having cut his teeth in the testing department with a number of big games, including the coin-op conversion *Xenophobe* and Mike Singleton's strategy opus *Midwinter*, Hawkins got his chance to move upwards when he was appointed assistant project manager on *UMS II*. He then worked on *Flames Of Freedom* in the same position, before being offered the chance to take the reins with the current 'follow-up' to *Airborne Ranger*, Special Forces.

Although he had enjoyed working on his previous projects, this one really interested him. "I always had an idea that we could take a game with an arcade type view and put just enough strategy into it, while keeping it arcadey in the easier levels," he says, "and to actually see that work out was quite satisfying."

Hawkins was also happy because this game gave him a chance to get away from the "heavy strategy" which he was fast beginning to specialise in.

So what exactly does a project manager at MicroProse do? "Well, it's down to us to make sure that the project progresses from day to day. This involves talking to the programmers, keeping an eye on the playability and attending regular meetings with what's called the 'quality assurance team', which basically consists of the designer, the testers, the project manager and whoever's doing the documentation," he says. "In simple terms, we take the game from being just an idea or design to the finished product that you see in the shops."

SOFTOGRAPHY

(as assistant project manager)
- *UMS II*
- *Flames Of Freedom*

(as project manager)
- *Special Forces*

One of the biggest problems he faces is the legendary 'slippage' which is the scourge of all games developers (this is really just a fancy term for the fact that programmers can never seem to get anything done on time). "It's really weird that," he says, "the programmers often get something done really quickly and then take ages to get something else sorted out – although in general, we're never really far off our deadlines."

So has he ever thought about programming himself? "I've done a little bit of 68000 stuff," he admits, "but I haven't really had the chance to get into it big-time since I started this job, although I would like to."

When it comes to playing games, Hawkins names two 8-bit classics, *Wizball* and *Hydrofool*, as his all-time favourites, while MicroProse's *Gunship* also merits an honourable mention. When he's not playing games, he spends his time burning the midnight oil at local raves.

With Special Forces now out of his hands, Hawkins has definite ideas about what he'd like to try next: "I'd like to try my hand at producing a simulation, but with a more comprehensive front end that we've done in the past. But I'm not really bothered what the subject is, I just enjoy making things happen."

Ciarán Brennan

• *Special Forces is reviewed on page 46*

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Screenshots from various formats

Ladies and gentlemen, welcome to a fabulous February here at The One for ST Games. We're feeling so good about this month (especially as it has an extra day tacked on at the end) that we're going to let you fill the next three pages yourself. Go on... they're all yours.

PRIZE LETTER

WHATEVER HAPPENED TO THE STE?

Dear The One,
After reading Edward Spink's letter in the January edition, I would first like to say how much I agree with him on the fact that a lot of software companies just don't pay enough attention to the ST. That said, I would like to introduce myself: I am an STE owner.

Remember the STE? 'E' meaning enhanced – apparently. If STFM owners think they've got it bad, what do you think it's like for us poor STE owners? I first bought my machine, many moons ago, after reading all the hype about how the STE was the 'Amiga buster' and the 'ST for the 90s'. Why Atari ever released the STE has grown more and more puzzling to me over the past year. The apparent 'enhancements' are seldom ever used, on the games front at least.

I don't think that programmers realise the true potential of the STE. With its extended colour palette, stereo sound, hardware scrolling and so on, it's a completely different machine to the FM, with capabilities pretty much parallel to the Amiga's.

I'm sure I'm not going to cause too much controversy when I say that the STFM just can't do a lot of games justice. Take *Shadow Warriors* as a prime example: Ocean did an excellent job on the Amiga version, getting it pretty much arcade perfect – but the STFM version was awful!

I've owned my STE for around two years now, and I'm still waiting for a game to take full advantage of my machine. True, the occasional enhancement is added to standard ST games, but nothing really worthwhile. I think that a lot of software publishers might be surprised how much their sales figures would go up by if only they produced a few decent STE versions.

It's time the STE was noticed – and it's up to brilliant mags like yours to back it.

Daniel Saunders,
Christchurch,
Dorset

It's a real pity that Atari left it so long to release the STE, as there's now little or no chance of the major software publishers producing games specifically for that machine. It's difficult to know what to do in this situation, but you could always try getting an STE owners' user group together and approaching the major publishers together – remember there's strength in numbers.

PLEA ANSWERED

Dear The One,
In your December issue, Anthony Thompson wrote in asking about *Millennium 2.2* by Ian Bird. Well I have a complete original copy which he can have for free if he hasn't already bought it.

If you could please ask him to forward his address to me I will send it to him.

Peter Futers,
Sheffield,
Sth. Yorkshire

It makes the heart glad to see that there are such caring, sharing people about, even in this uncaring age. Come on Anthony, get in touch with us and we'll sort you out.

WRESTLEQUEST

Dear The One,
Just a few questions, please try and answer them all.
1) When is *WWF Wrestlemania* out?
2) Is it as good as it's made out to be?
3) Can you do many proper wrestling moves?

Peter Rothey,
Shrewsbury,
Shropshire

As usual, we'll answer the questions in the order that you asked them. Here goes... now, no and no.

TELLY TROUBLE

Dear The One,
I have recently purchased a 1040 STFM with a mono monitor (I was going to use it as a business machine). Since then I have begun to feel the urge to play the odd game as well.

However, I won't be able to afford a colour monitor for a long time (sob!), so I decided to buy a TV modulator. However, I discovered that they haven't made them for years.

Alternatively, I have been told that a Philips TV with a zero SCART lead connection will plug directly into my computer, but into which socket, or do I need an adaptor to plug it into the monitor socket? Please help!

Andrew Trunkfield
Hailsham,
East Sussex

Hang on a minute, what are you talking about? Your ST will plug straight into any TV as it has a built-in TV modulator. The relevant lead should be readily available.

TO E OR NOT TO E

Dear The One,
Is it just me or does everybody else agree that STFMs are gradually becoming less and less popular?

I bought my ST about six months ago and was very pleased with it, but a few months later I started to notice that STEs were being sold – and now I can't find any FMs in the shops at all.

There are rumours going about that FMs are being phased out because they are 'out of date'. Is this all true? If so, should I sell my computer and get an STE?

Kevin Greenway,
Quorn,
Leicestershire

It's true that every ST sold since the middle of last year has been an STE, but that doesn't mean that you should rush out to replace your current machine. Most games software is still produced for the 'lowest common denominator' (that is, the STFM) and therefore there's little point in upgrading to an 'E'. If you need proof, why not read this month's prize letter?

MEMORIES

Dear The One,
I'm writing to you so you can clear something up for me. I am the proud owner of an STFM and I have quite a few games. However, lately I have noticed that a few of the good new games – *Silent Service II*, *Blue Max* and so on, require a megabyte of memory to operate.

Do I have to get an upgrade for my computer to play these games? Is it only those who have the privilege of owning an STE that can play them? Please clear up my dilemma.

Tom Greenshields,
Glasgow

Nowadays, as games are becoming more sophisticated it's true that many of them require that extra bit of RAM. However, if you're really serious about your games playing then you shouldn't have any qualms about upgrading your machine. Check out the feature in the supplement which came free with Issue 39 for details on how to do the job.

SONIC TIME

Dear The One,
I couldn't believe it when I heard that *Sonic The Hedgehog* has been shelved by US Gold. Surely this gives the programmers a chance to have a good long look at the Mega Drive version so that they can get it right when they do bring it out.

Gavin Matteson
Deptford,
London

Sorry Gavin, but you're being a bit optimistic if you think that Sonic will ever make it to the ST. Sega is likely to hang on to its spiky hero to try to make people buy Mega Drives, in the same way that Nintendo has hung on to Mario.

SAVING THE DAY?

Dear The One,
To fight piracy, why don't games that can be saved come with a special disk that only that game can be saved to? It would be more expensive, but it would save software publishers millions.
Ross Jackson,
Storrington,
West Sussex
No doubt the hackers would only find a way around this protection too. The only way that piracy will ever be stopped is if games players everywhere give up using pirated software. It's as simple as that!

NOTHING FOR COMING FIRST

Dear The One,
On September 4th I purchased a CDTV, as I wanted to be one of the first people to use an excellent idea. It was difficult at first because of the lack of available software, but nowadays this is becoming more readily available.

However, I am still upset on two points. Firstly, when I purchased the machine I returned a card which promised that I would receive update details and so on. I have never received any acknowledgement or information. Secondly, I read that they are reducing the cost of the CDTV by £100. Again it appears that us pioneers have to suffer the most expense for the least benefit.

Where is Commodore's sense of fair play? People who bought the machine in its early days should receive something for helping to get the idea off the ground.
Stephen Lewis,
Ilford,
Essex
This, it seems, is the price you pay for being a pioneer. It's a bad show that Commodore hasn't kept you up to date like it promised though – we'll look into that on your behalf.

ONE SHOT WONDER

Dear The One,
Before reading your last issue, I thought a *MicroProse Golf* competition would be a great idea to replace the *Kick Off* compo. The same idea would apply to enter; send in the best three shots and the winners would play a round to find the best golfer.

I have been playing the game for hours and have managed to produce a hole-in-one from 170 yards... honest! When you score a hole in one, a screen loads up of a man with his arm up every time you replay the shot. Am I the only one who has achieved this?

Anyhow, back to the point. When you finish the *Jimmy White's Whirlwind Snooker* challenge, you should give this idea some thought as it could be a great success (and I would be the first to enter).
Wingchee Man,
Aveley,
Essex
Anyone else interested out there? If enough of you send your shots in, then how can we refuse?

CRY FOR COMPILATIONS

Dear The One,
Your letter from George O'Connor requesting more info on compilations struck a chord. I generally buy compilations rather than new games, mainly because they're good value.

A special compilation review section would be quite useful, but instead of a full-blown feature why not publish your ratings for the individual games, along with a brief description of each one (i.e. whether it is a shoot 'em up, strategy, flight sim)? You could also compile an overall index from these individual scores. This would provide useful information to prospective buyers and would save you reviewing time and effort.
Richard Kupisz,
Luton,
Bedfordshire
Not a bad idea Richard, we'll see what we can do.

BOXING CLEVER

Dear The One,
Do you remember the days when computer games were packaged in small boxes? Most new games which have been released are now in boxes the size of a person's head. *Lemmings*, *Midwinter II*, *Robocod* – the list is almost endless.

Personally, I wouldn't mind having smaller and less superbly presented packaging – not only would it be less of a storage inconvenience, but it might be cheaper as well.
P. Durani,
Romford,
Essex

A WORD TO THE WISE

Dear The One,
I've recently noticed that many critically unsuccessful games (for example, *Terminator 2* and *Final Fight*) have made it to top positions in most of the computer magazines' charts. Why is this?

Surely games such as *Leander*, *Populous 2* and others of that standard should be taking the top positions.

Don't these people ever read reviews about games? Do they just walk into a shop and buy a game with a big name? I read a lot of magazines, and only when a game receives good reviews from most of them will I go out and buy it.

When will the rest of the world's gamers wake up?
Ikfan Ahmad,
Wembley,
Middlesex

BETTER EARLY

Dear The One,
Regarding the letter from Simon Thorpe (Issue 39) about his complaining that reviews are published too early. I believe that Simon is wrong, the main attraction of *The One* is that its comprehensive and concise software reviews are usually published at least one month earlier than the competition's.

An early review allows us game freaks to save our pennies for that particular game which attracts our attention. I personally don't want to read about the failure of a game after I have bought it.

If Simon would read the reviews published, he would

ALL I WANTED FOR CHRISTMAS

Dear The One,
On reading S. Jolly's letter (Issue 39), I thought that it would be good if I wrote out a Top Ten list, if only to make it look like you get some feedback from your letters page. So, here in glorious techniwords (or something) it is...

The Top Ten games that my granny was going to buy me for Christmas (and the reasons why she didn't):

1) **Alien Storm**
(Her pension wouldn't take it)
2) **Wacky Races**
(She got the name wrong and asked for mucky faces)
3) **Robocod**
(She went into a toy shop and asked for an electronic fish)
4) **Double Dragon III**
(She had given up by this time and bought Supercars)
5) **CJ's Elephant Antics**
(She suggested this, but I reminded her that a) she already had my pressie, and b) she bought it for my birthday)
6) **Helter Skelter**
(It's been deleted for years now, and besides... it's crap!)
7) **Geisha**
("It's a bit rude," she said, but who cares? It's even worse than Helter Skelter)
8) **Populous II**
(It wasn't out yet)
9) **2 Hot 2 Handle (compilation)**
(She went hunting for it, but couldn't find it anywhere)
10) **Dragonninja**
(Basically, it's very, very rubbish)

Paul Jones,
Isleworth,
Middlesex
And there you have it. Any other readers got a silly chart that we should know about? We're all ears...

SERGEANT SOFTWARE

When you're short on software and down on your luck, there's only one man that can help... or can he?

YES, I USED TO WATCH THE YOUNG ONES...

Dear Fascist Bullyboy,
Give me some more games, you bast**d. May the seed of your loins be fruitful in the belly of your women.
Peter Laffrunchi,
Dover,
Kent
Sorry old boy, but I haven't got a clue as to what you're on about.

THE DIRECT APPROACH

Dear Sarge,
I want a game, so please give me one.
Robert Mercer,
Needingworth,
Hants
Didn't we have a letter just like that only a couple of issues back? Sorry Bob (you don't mind if I call you Bob, do you?), but there's nothing in this game for two in a bed.

SICK HUMOUR

Dear Sarge,
Something terrible has happened to me (cough!). One normal day not long ago, I was playing my (splutter!) computer when ... it struck (wheeze!). That's right, you've guessed it! I've got a computer virus.

I read somewhere that the only cure for someone in my predicament is (cough! hack!) a new game. What's more, it's said that if your name is Michael, you should receive a game with the words 'League' and 'Top' in it. Coincidentally, there's a new compilation out called *The Top League*.

How about it?
Michael Irvine,
Glenrothes,
Fife
I've heard some of that stuff too. For example the Sarge should only fall for a pathetic attempt to pick up some free software if his first name is Quentin – and do you really think that a butch, hard soldier like me would have a noncey name like that? Anyhow, don't waste too much time hanging around your letterbox.

● *And finally, before I forget, I've been meaning to have a few words with some of you about the standard of your letters. Firstly, to that twit Derek Dempsey from Walkinstown in Dublin, who sent me a threatening letter made up of letters cut out from newspapers so that I wouldn't be able to trace him – why did you put your name on the bottom? Also, Miss Amanda Woolgar, your offer was extremely nice, but this is a family magazine so I couldn't possibly print it (and besides, I'm married to my work).*

notice that a release date is clearly shown. This would save him moaning about not finding a particular game at his local shop.

Ignore Simon! Keep up the good work.
Marc Callaghan,
Kirkintilloch,
Glasgow

TAGGING ALONG

Dear The One,
I am a great follower of your magazine and have been since Issue 23. In your last issue you had a digitised picture of the WWF tag team, Luke and Butch (the Bushwhackers).

I was wondering if you could tell me where you got this from, as *WWF Wrestlemania* is a 'singles only' tournament. And will there be a tag team version released soon?
Tony Hayes,
Ayr,
Strathclyde
The tag team picture came from a very old WWF slideshow demo – and as far as we know, there are no plans for a tag team version of the game.

NO JOY

Dear The One,
The first joystick I bought was a Quickshot Turbo, however this only lasted about three months, as its fire buttons stopped working and the left movement spring snapped.

Next I tried a Quickshot Turbo II, which also broke soon after I started to use it. So I decided to try a different controller, the Flightgrip 1, and although this still works, I find it very awkward (especially in stick wagglers).

Anyway I now have a Zipstick Super Pro (which I got for Christmas). I hope it lasts forever, but it probably won't.
P.M. Dagg,
Misterton,
South Yorkshire

TRACKING DOWN

Dear Sir,
In the November issue you published a competition to win a copy of *The Official Guide To Sid Meier's Railroad Tycoon* by Russell Snipe.

Could you possibly give me any information as to where I may be able to obtain this book. as I have tried various bookshops.
J. M. Lane (Mrs.),
Greenhithe,
Kent
You're a regular J.R. Hartley, aren't you? Anyhow, have you tried any import bookshops (the book's published by Compute books)? If that doesn't work, you could try calling MicroProse on (0666) 504326 – you never know, the folks there could help.

DISK-USSION

Dear Sir/Madam/Brian,
I'll get straight to the point... the cover disks.

First of all, let me make it clear that I am in no way dissatisfied with the quality of the demos on your cover disks. There are ups and downs of course, but every so often a demo comes along on your disk that has me foaming at the mouth, jumping up and down and shouting "Scew, what a porcher!" or words to that effect. Take, for example, the fabulous *MicroProse Golf*, which I bought as a result of playing your demo.

However, I feel that the cover disks lack one thing: depth. I'm not suggesting that the cover disks should be filled with boring utilities and the like, however, I am suggesting that there should be PD games, PD demos, clip art, a gallery and so on.

You would make at least one reader very happy.
Chris Pritchett,
Degonwy,
Gwynedd
As you can see from this month's disk, we've already started.

Why not send your spleen to us here at The One, EMAP Images, 30-32 Farringdon Lane, London EC1R 3AU (Sergeant Software letters should be clearly marked as such). The Letter Of The Month will now earn its author a T-shirt and a game of his or her choice, so don't forget to let us know which one you want. All correspondence should be confined to one side of the paper and, where possible, to a single sheet. The editor reserves the right to edit any letters as he sees fit. Please do not include an S.A.E. as, due to the volume of mail received, we are unable to make individual replies.

"NOW HAS THE 1991/92 FOOTBALL LEAGUE/NFL PLAYER DATA"

DIVISION ONE 92

"(The Midnight Oil) treat soccer in the sophisticated way Americans treat their national games."

– The Guardian

THE GAME. Everyone has his own ideas on what makes a soccer team "tick". Here is the opportunity to put into practice your own ideas. Operating from the English 1st Division you must build a squad to challenge for the league title, the FA and League Cups and the 3 European trophies. And as players age, rebuild the team while holding off relegation.

SQUADS/TRANSFER MARKET. In a 3 squad system (1st team squad, reserve squad and youth squad), use the continuous intake of youth players and training program to create a squad whose skills reflect your ideas. Supplement these skills with carefully selected transfer market acquisitions. As they age, veterans fade and youngsters develop, keep a sharp eye on the changing skills of your team.

SKILLS. All players have a balance of 5 skills (no "skill levels") which you must discover by experimenting with your team. Even more important will be your judgement about the effect of the particular team balance or skill combination on the outcome of a match, and subsequently a season of football. Suitable training can develop/enhance skills or sustain the stamina of ageing/injured players.

MATCH/STATS. Your judgement will be put to the test in this unique 4 minute match/stats simulation against accurately simulated opposition. This is the measure of your team and your most reliable source of information. There are displays of: match flow, two teams, player-with-the-ball, injuries, discipline, substitutions, in-match tactics, goalscorers, possession breakdown and performance assessment.

WHAT IS DIFFERENT ABOUT THIS GAME?

Sophisticated "AI" techniques replace "skill levels". Judgement replaces mental arithmetic. Intelligence replaces luck. Division One 92 is a simulation of the world of the soccer manager. Its fascination comes from its closeness to the real thing, its addictive quality is that of soccer itself.

HEADCOACH V3

"When it comes to the 4th down Headcoach has it". "Head Coach", "TV Sports Football" head to head.

(Pop Comp.)

THE GAME. HeadCoach is the complete American Football simulation. You take charge of the latest recruit to the NFL, and through skilful design of gameplans and the use of the college draft, build up a 45 man squad to keep your fans happy and win the Superbowl. Unlimited seasons and ageing players produce a realistic game of fluctuating fortunes.

THE MATCH. The match is a game in itself taking about 40 minutes to complete. With 26 offensive plays and 21 defensive plays, there is ample scope to match your game-plan to the skills of your squad, and exploit the weaknesses of the opposition. It's here where the strengths and weaknesses of your players are highlighted.

TRAINING CAMP. An opportunity to assess your players before they take the field. The appropriate coach will give you his view of the current form of any of the players and how they are performing in training. A 40 yard timed run will reveal their sharpness. Wide receivers, running backs, linebackers, cornerbacks and safeties need to shine here.

COLLEGE DRAFT. During the 16 match season, plus whatever playoff matches you achieve, you will find yourself praying for a second classy running back or wide receiver, or need to beef up your offensive line (too many sacks). The college draft should be used to find those stars of the future and make sure they're playing for you.

STATISTICS. The statistics centre will encapsulate your team's and your players' season. Total yards, rushing yards, passing yards, kick-off returns, punt returns (and averages for all these), interceptions, sacks... all these are kept for each match, the whole season, for the team and for each player. American Football is a game of stats and we retain that.

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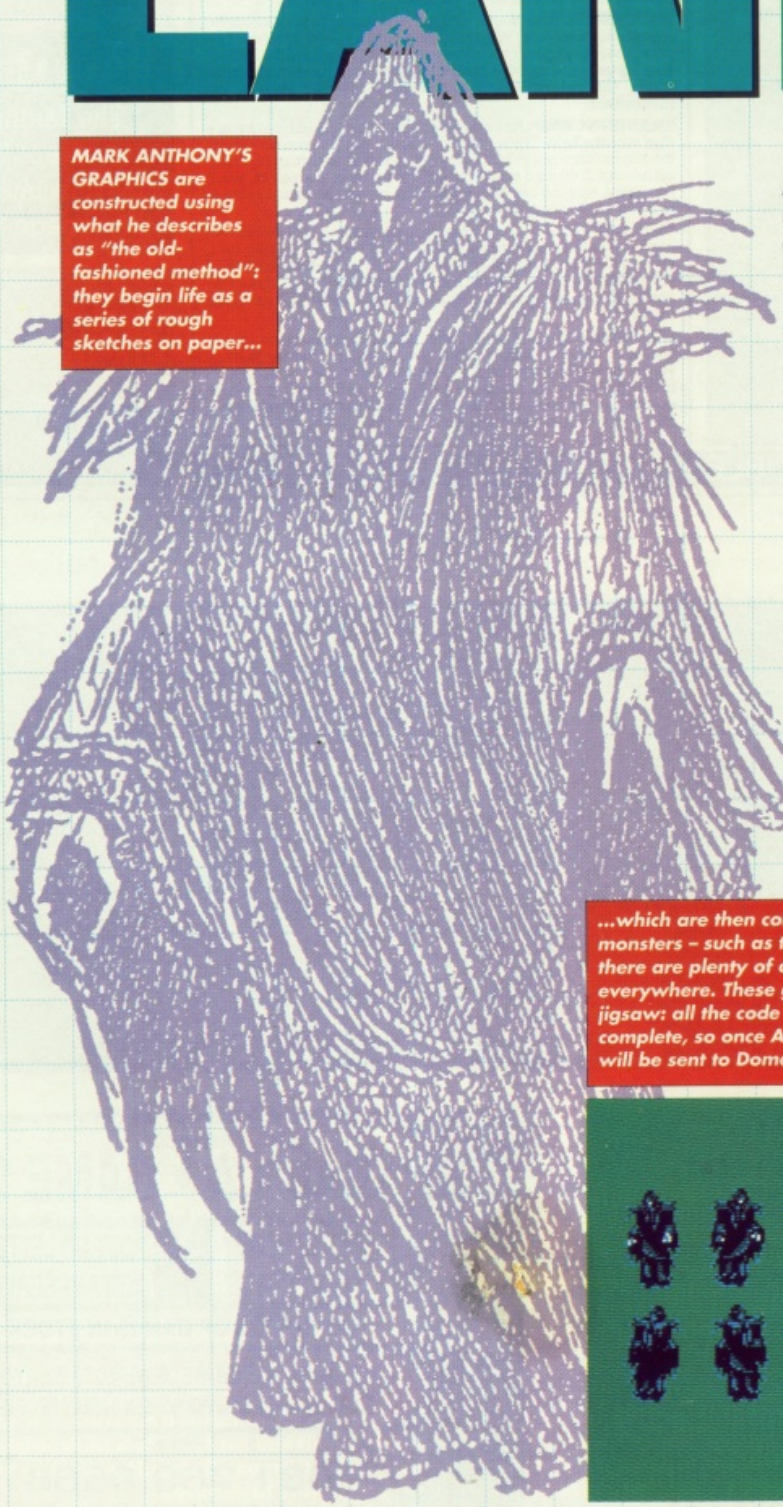
Teque is taking a break from coin-op conversions to produce its first role-playing game. Gordon Houghton sheds some light on the *Shadowlands*.

SHADOW LANDS



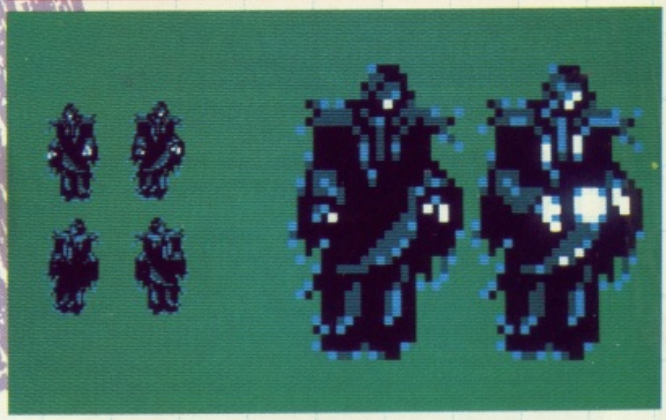
***MARK ANTHONY'S GRAPHICS** are constructed using what he describes as "the old-fashioned method": they begin life as a series of rough sketches on paper...*

AFTER A STREAM of successful coin-op conversions, Teque was looking for a new challenge. "RPGs are very popular at the moment," explains Dean Lester, project leader and game designer, " We'd all played and enjoyed *Dungeon Master* and we were looking forward to a really long project as well. We'd only had about six months on a lot of our previous work, particularly the coin-op conversions, and we felt that a 12-month project would really show what we could achieve. That's why American and Japanese games do so well: they have a huge development team and they sit on a game until it's absolutely right."

Because of Dungeon Master's impact on the 16-bit scene, Lester sees RPGs as an increasingly important element of the games market in the future: "Expectations are getting higher as standards improve, and the best way to fulfil those expectations is with a complex mouse-driven strategy game, not just another shoot 'em up."

As some concession to arcade fans, Teque has opted for an arcade-style isometric 3D view and kept the controls and information simple. Lester is convinced that if a game system is relatively familiar to games-players, it has more chance of success: he cites the case of *Interphase*, which, despite plenty of rave reviews, didn't sell as well as it might have done because the concept was too unusual.

...which are then converted into 16-colour graphics (below). Some monsters – such as the Lyncher – are unique to specific levels, but there are plenty of others (such as skeletons) which you'll find everywhere. These graphics are one of the last pieces of the jigsaw: all the code has been finished and much of the design is complete, so once Anthony is satisfied with his creations, the game will be sent to Domark for playtesting.



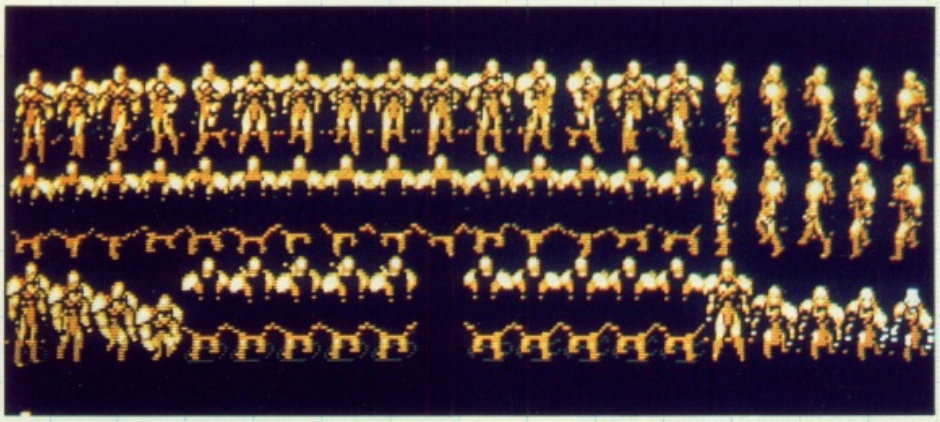
PROJECT: Shadowlands

PUBLISHER: Domark

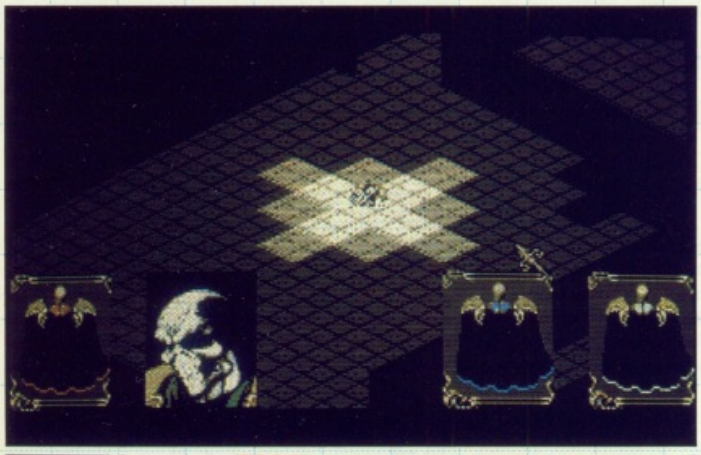
AUTHOR: Teque:
Barry Costas (Programming)
Mark Anthony (Graphics)
Matt Furniss (Sound)
Dean Lester (Design)

INITIATED: November 1990

RELEASE: March 1992

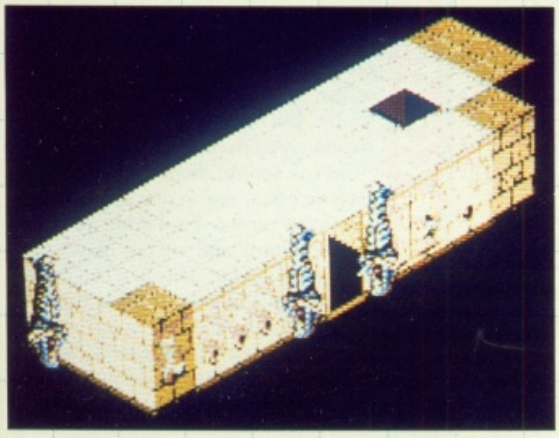


BECAUSE THE MAIN CHARACTERS move in three dimensions, they need 128 animation frames. This means that you get five versions of walking, activating switches, crouching, fighting, dying, picking up objects, casting magic, drinking and eating. Memory is saved by using the same animations for each of the four characters and simply changing the colour.



SHADOWLANDS HAS MORE WEAPONS than you can shake a stick at, including different types of sword, daggers, clubs, bows and arrows, hammers, axes and (of course) sticks. They aren't the only objects in the game: you'll also find shields, scrolls, books, torches, coins, levers, locks, apples and 16 different types of key.

THIS IS A rough version of the first level. More trees, paths and enemies are planned, and there may be a hidden cheat mode which allows you to warp to later levels.

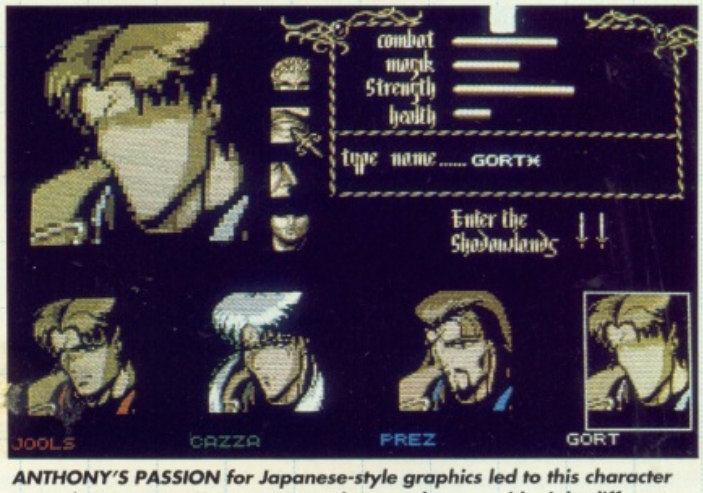


IF YOU OWN a 512K machine, levels will be loaded in separately; 1Mb machines will use the extra memory as a RAM disk and save on loading time.

THAT'S MAGIC

SHADOWLANDS' MAGIC is governed by the laws of the mysterious 'force', a *Star Wars*-like energy field that flows through walls and objects and allows you to cast spells. Every character has a force level which is drained whenever he creates a spell, but you can transfer power from certain objects to enhance your own magical skills. For example, a light spell will eventually run down, but you can extract the magical power from an axe and transfer it to recharge the spell. In effect, this means that there are very few 'useless' objects in the game – unlike *Dungeon Master*, where you could weigh yourself down with weedy swords and rocks.

The proposed spell system is equally ingenious. As you'd expect, there are plenty of individual parchments lying around which allow you to create goodies such as fireballs, waterballs, healing, strength and magic mines. In addition, you will have spell books which will feature six slots into which you can place parchments in any order you choose, to create whole sequences of half a dozen spells. Just by using a spell book you could cast 'freeze life' on a monster, followed by a poison cloud and a fireball, and then heal any injured members of your party. As well as books and scrolls there are plenty of other magical objects around, such as altars of rebirth (to resurrect your dead), magic fountains and teleports.



ANTHONY'S PASSION for Japanese-style graphics led to this character portrait generator. You can customise your heroes with eight different types of hair, eyes, nose and mouth, allowing up to 1,500 unique faces. You can also name them and assign semi-random statistics in the categories of Combat, Magik, Strength and Health.

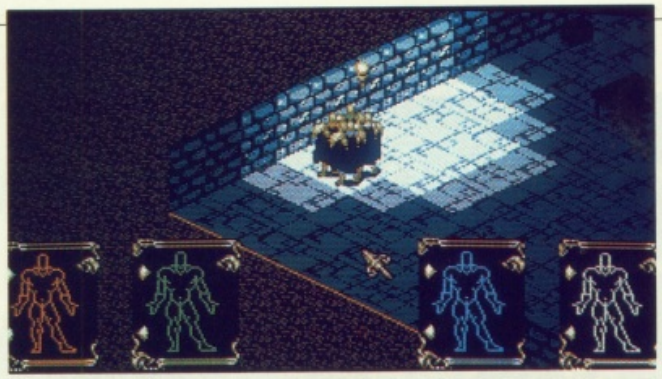
PROJECT: Shadowlands

PUBLISHER: Domark

AUTHOR: Teque:
Barry Costas (Programming)
Mark Anthony (Graphics)
Matt Furniss (Sound)
Dean Lester (Design)

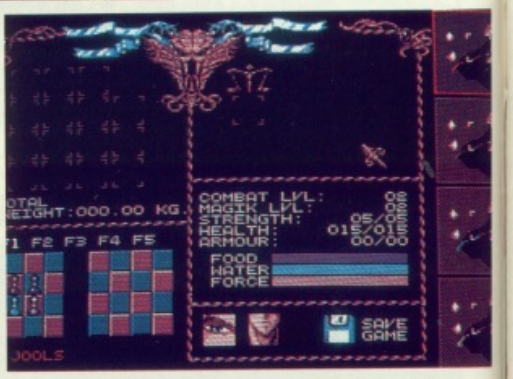
INITIATED: November 1990

RELEASE: March 1992



THIS IS THE inventory screen: you can examine all four characters, select a leader and manipulate up to 64 objects. The chess boards at the bottom allow you to define your squad formation – there are points in the game when this is vital.

ONE OF THE FIRST things you'll notice is the use of burst scrolling. Lester explains: "A burst scrolling isometric game is rare: flick-screen RPGs tend to be room-based and lose integrity; and it would be unplayable if the screen scrolled every time a character moved."



PITS CAN LEAD to new levels or certain death, but they're not the only natural obstacles you'll face. Lester is considering incorporating poisoned food, although he does have his reservations: "there's nothing more annoying than searching for something for ages, and then eating it only to find it kills you. We've tried as far as possible to take out all the frustration."

SHADOWLANDS boasts 20 types of monster, including a minotaur, snakes and rats, mummies and a dragon lord. You can defeat them with weapons, magic, or team strategy.

As a result, Shadowlands is a compromise between *Gauntlet*'s arcade elements and Dungeon Master's depth. "There are lots of things we liked about Dungeon Master, but we wanted to do it differently. So we divided the game into components, such as the view, lighting, fighting and control system, and we tried to combine some of the breakthroughs they made with our own input."

As for the scenario, no one is making any claims to originality. As a boy, you lived in a village called Eternity which bordered a range of hills known as the Shadowlands. One day, your humble hamlet was razed, everyone was axed to death, and you fled into a nearby river. Unfortunately, the evil ghoulies caught and killed you, too; but the river you died in was magical, and your disembodied spirit survived. For reasons best known to themselves, the baddies nicked all the corpses and took them home, and the only way you can resurrect the villagers and yourself is by hijacking four passing strangers and using them to find all the missing bodies.

So the quest begins – all 14 levels of it. As well as the more traditional Dungeons (there will probably be six), there's also an outside world, a Temple, Prison, Egyptian tomb and a Hampton Court-style maze, all of which are infested with monsters. Lester doesn't think it's the scale of the game that will prove difficult, but "the combination of puzzles, monsters, traps and loads of objects to find and use. We reckon that if players want to discover everything they'll have to spend an average of six to seven hours on every level."

Part of this time will be taken up with exploration: "There'll be several different ways to complete each stage, allowing you to progress in a random fashion – if the structure was too linear it would ruin the fun." Compensation will be made for your skill level, too: "The program senses how good you are: if you're particularly adept at some puzzles you might find there are a couple of extra monsters."

Probably the toughest programming decision was specifying when walls should appear and disappear: "The problem with scrolling an isometric game is that you want to leave in the background walls so that you can feature switches and objects, but you want to leave out the foreground walls so you can see your characters. Flick-screen games solve this by just putting in an archway and omitting the wall – but in Shadowlands, once one of the characters walks round the other side of a wall it should reappear. The compromise we reached makes the foreground walls disappear when your character is near, and indicates them with a red line. It looks weird but plays perfectly naturally."

When Shadowlands is complete, Teque is returning to arcade games. Current projects include a conversion of a soccer coin-op to coincide with the European Championships and, for the Olympics, a multi-event track and field game which promises a unique style of presentation. Watch this space...

THE LIGHT FANTASTIC

APPROPRIATELY ENOUGH, light and shadow play a vital role in *Shadowlands*. It's not just a question of creating a gloomy atmosphere, as Lester observes: "Light is more than a graphical effect, it also allows you to use objects like photo receptors to activate switches or open doors. Some monsters, too, are attracted to light, so that you can create decoys – others are repelled by it." The major light sources are provided by torches and magic spells, but both are extinguished quickly so you need to keep a constant lookout for new supplies. "The beauty of the limited vision system we're using is that you often just get vague glimpses of objects lying around, particularly when your light source is fading: you see silhouettes of coins, but you can't be sure you've found everything until you've searched everywhere."

UNDER CONTROL

TO BALANCE THE COMPLEXITY of RPG with the simplicity of an arcade game, Teque has created a unique control system. Everything has been reduced to four icons, an inventory screen and the playing area. "It's simple, but it gives you all the freedom you need," comments Lester. "You can control characters on their own, in pairs, and in any user-defined formation on two 4 x 4 grids. You can pick up, throw and use any object, and create magic, all with a couple of mouse clicks." The icons show the outlines of your characters: by highlighting parts of the body, you can make them eat, walk on their own, lead the party, fight, read and so on.

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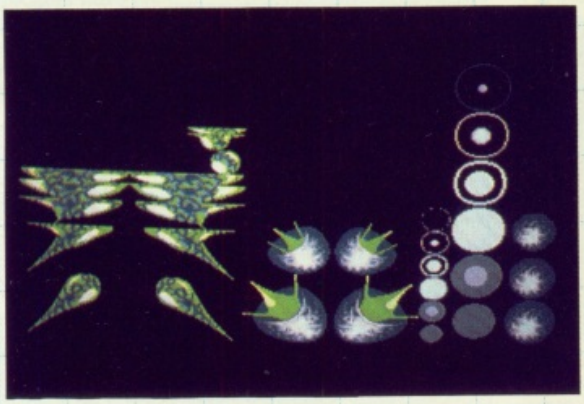
As we continue our walk through the shadows, Kati Hamza takes a look at the third part of Psygnosis' monstrous saga.



***BACKGROUND MOCK-UPS** are created in DPaint before the designs are implemented. The idea is to test out colour and contrast between foreground and background.*

WHEN THE ORIGINAL *Shadow Of The Beast* hit the shops in 1989, it took the games world by storm. Technically, it was unsurpassed: it had more than 10 layers of parallax scrolling, sprites bigger than anything ever seen before and some of the most attractive melt-in-the-mouth backdrops ever: there was even a free Roger Dean T-shirt in the box. According to the critics, there was only one thing missing: although it looked good enough to eat, there just wasn't enough gameplay.

Its creators are the first to agree. "We couldn't get away with it now," explains graphic artist Martin Edmondson. "It was definitely a case of being in the right place at the right time. Apart from how many colours and layers of parallax and monsters we could squeeze on screen, no thought went into it whatsoever." Today's customer, he feels, is definitely more discerning. "I'd love to rattle off a game in five months, but unless you come up with some really playable, addictive idea like *Lemmings*, you can't do that any more."

The upshot of all this is that, while it maintains the look and feel of the original, Edmonson and team-mate Paul Howarth have made several significant changes. "Beast I was a graphics showcase and some people found Beast II too difficult. In Beast III our aims are to keep it looking good, retain the puzzles of Beast II and make it easier. It's going to be much more accessible."

Instead of one giant world, the new game consists of a series of self-contained levels, each with its own soundtrack, graphics and monsters. The game structure isn't linear, though: you can choose where you go and where you start. This has advantages for the programmer as well as the player, as Edmonson explains: "For me it's much easier to start off drawing a forest than to gradually create a forest environment you can walk into."

Newcastle-based Edmonson and Paul Haworth, who both abandoned their computer science degrees in favour of a games writing career, have clear ideas of what a good action game should contain. "The most important thing is the feel. If the game is very bulky to control, things stick when they hit walls and the collision detection is a bit naff it's just very annoying to play, no matter how addictive the gameplay might be. The whole thing should run very smoothly and be easy to pick up and move around." As you'd expect from a programming team that has built its reputation on breath-taking visuals, they also put very strong emphasis on the overall appearance. "You can have an excellent game but if it looks really bad it's not going to sell because you've got a problem with screenshots."

This opinion is reflected right through the development process, starting with the design. Forget the game structure: looks always come first.

***ABOVE LEFT:** Like every other adversary in the game them, this forest flower has been designed exclusively for Beast III. The new monsters will have one thing in common with their predecessors though – size. Some are up to three quarters the height of the screen and one is even larger.*

***ABOVE:** Many of the successful traps and puzzles familiar to fans of Beast II should be making their reappearance in the sequel. In addition to this fiendish bending platform, watch out for mechanical systems with conveyor belts, swinging arms, pulleys and levers.*

SHADOW OF

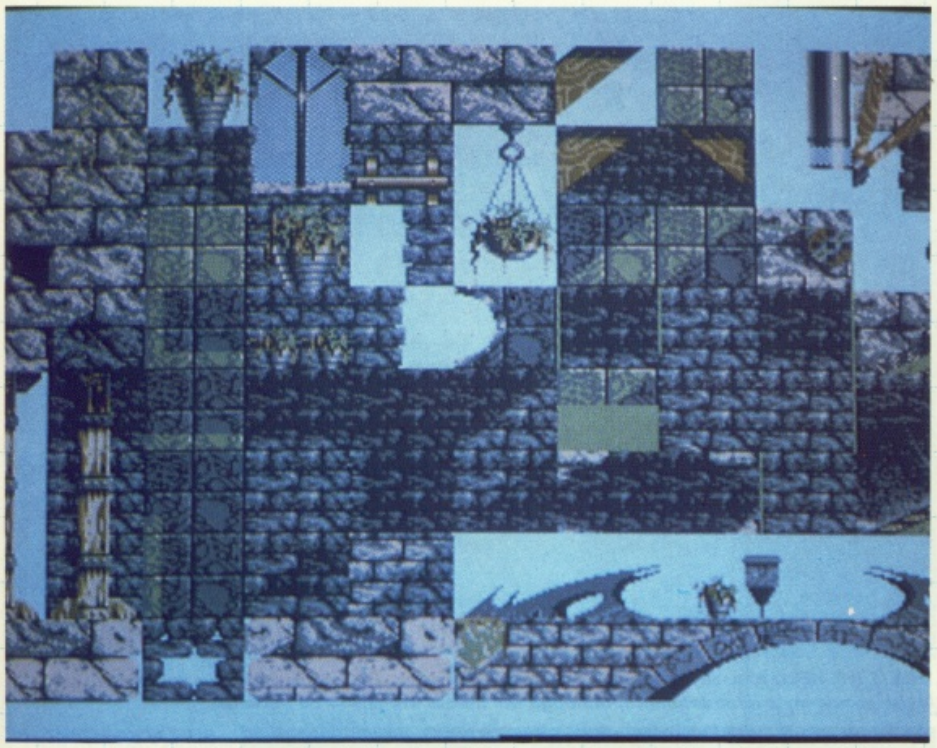
PROJECT: Shadow of The Beast III

PUBLISHER: Psygnosis

AUTHOR: Reflections:
Martin Edmondson (Graphics)
Paul Howarth (Coding)
Tim Wright (Sound)

INITIATED: October 1990

RELEASE: Early 1993



***CREATING A SERIES** of separate levels has given Edmonson more scope for producing graphical variety. In Beast III there's a distinct difference between these castle graphics and, for example, the forest. The most basic map components are 32 x 32 pixel blocks, like these.*

***A GIANT ENEMY** awaits at the end of most levels. Despite his predilection for spectacular graphics, Edmondson resolutely refuses to divulge the exact number of colours. "Instead of stressing numbers we're concentrating on more important things."*

"First of all we say what we want the background to look like, whether we need a hazy skyscape, mountains, icebergs in the middle of the sea, and then we concentrate on the lighting effect." At this stage they decide on the game speed, discuss the scrolling, how the main character will function and what they'd prefer the controls to feel like. "Then we try and wind a game around these ideas if we can."

As in the previous two Beast games the lead programming machine is the Amiga. In fact, Reflections made the decision to concentrate all its energies on this machine some time ago, so it won't be handling the coding of the ST version directly. Instead, the game design will be handed on to an ST expert when the lads have finally thrashed it all out. Exactly who will be responsible for all this hasn't been decided yet, but what is clear, even at this stage, is that whoever is chosen to do it is going to have their work cut out.

None of the data from the first two games is being re-used. "It's probably slower to start messing around with original code than to write it again," explains Edmonson, "On top of that there's the problem that the original code for Beast I was so bad. It was the first thing we really did seriously and when you look back on it, it's very slow and inefficient and could have been done 10 times better. We always like to start from scratch."

Inevitably, one of the most difficult aspects so far has been getting the famous parallax scrolling sorted out. "In Beast I, we chose the most obvious and the easiest way of doing it, but the problem with that was that you couldn't have monsters running over the foreground at the same time. They had to be very spaced out and nowhere near interesting parts of the map."

For Beast II, Edmonson and Haworth came up with a different solution. "We fixed it so we could have monsters around ladders and bits of buildings but the background suffered and was basically just a silhouette."

Third time around, neither monsters nor backgrounds should be neglected. "We've managed to free a whole playfield for monsters.

GRAPHICS

AT PRESENT the graphics for *Beast III* are being developed primarily by Edmondson on an Amiga using *DPaint IV* and will use the characteristic fantasy style of both previous Beast extravaganzas. "It's got very deep parallax scrolling and lots of shades and colours," he explains. In addition to the usual array of palettes and monsters, there will also be a cinematic intro sequence à la Beast II.

There's a good chance that much of this will make it on to the ST version, although there will inevitably be some reductions in the number of colours and layers of parallax. In any case, neither Martin nor Paul put as much faith in juicy statistics as they used to. "I don't think anybody is interested in that kind of stuff any more. When Beast I was released, the whole point was that nobody had done anything like it before, so the aim was to go all-out for the number of layers of parallax scrolling. But now that we've done that and everybody else has done it as well, there's really no point in saying that we've got 11 layers of parallax and stuff – it just doesn't mean anything."

F THE BEAST III

PROJECT: Shadow of The Beast III

PUBLISHER: Psygnosis

AUTHOR: Reflections:
Martin Edmondson (Graphics)
Paul Howarth (Coding)
Tim Wright (Sound)

INITIATED: October 1990

RELEASE: Summer 1992

Unfortunately this solution is very processor intensive so it's taken us months and months just to get it going." Not surprisingly, he doesn't envy the programmer who will have to translate all this onto the ST.

It's no accident that all of the games that Reflections has produced so far have been technically complex. This duo tends to thrive on difficulty and they are already setting their sights on higher things. "When we started off years and years ago on the BBC it was very simple stuff. Things gradually got more involved and now we just want to do more and more complicated things," Edmonson explains, "We're both getting bored of the running around, platform type of game – we definitely want to do something more interesting."

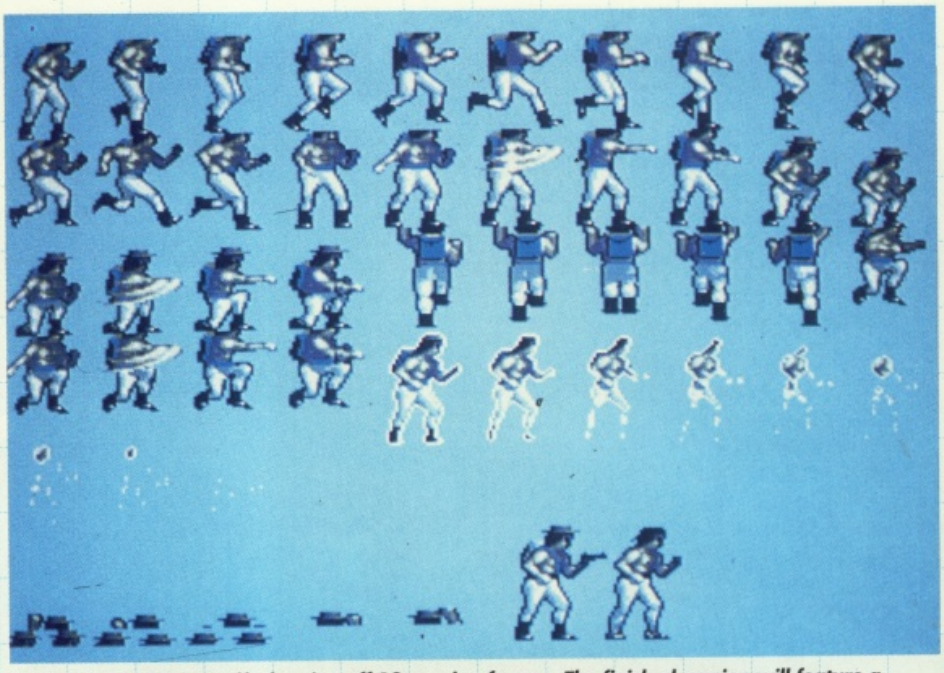
Top of the list is interactive CD. It's not something the twosome is involved in at the moment but Edmonson is especially keen. "That's what keeps me going – the thought of eventually doing something like that. You can get so much more atmosphere into a CD game."

Meanwhile, they'll have to be content with handling the Lynx conversion of Shadow Of The Beast plus a second project, currently too secret to talk about, written in conjunction with Cormat Batstone, co-author of Awesome.

And a *Beast IV*? "No. There definitely won't be one, not unless it's a CD ray-traced version, anyway!"

SOUND

ALTHOUGH EACH of Reflections' co-founders has a specific area of responsibility, Edmonson is keen to point out that all of their work is a joint effort. This is one reason why both of them like to be involved in the development of the sound, though strictly speaking this is the responsibility of the musician, Tim Wright. As a result, they spend a lot of time trying out various sound effects and send disks of the effects they want to use directly on to Tim. Whether in-game music as well as effects will be featured in the final version has yet to be decided – it all hangs on those crucial memory restrictions.



***THIS IS THE HERO** himself, showing off 12 running frames. The finished version will feature a lavish movie-style intro sequence, although the details are still to be decided.*

***ALL BACKGROUND DECORATIONS**, like this statue, start life as free-hand drawings. They're then converted into blocks, ready to be slotted into the relevant level map.*

***DESPITE ALMOST CONTINUOUS** exposure to fantasy graphics, Edmondson still isn't sick of them, although he does occasionally try to give himself a break, as with this gladiator.*

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Are video games the beginning of the end of modern civilisation? Probably not, but they're important enough to make you put pen to paper. So move over Anne Robinson, it's time to hear your...

POINTS OF

OUR NEWS PIECE on the publication of a book in the US about video games, *Video Kids* by Professor Eugene Provenzo, provoked quite a strong reaction in our mailbag. So, rather than just print them in the usual letters page, we decided to combine your contributions with the thoughts of a couple of people involved in producing computer games.

CHARLES CECIL
Managing Director, Revolution Software

"This debate is about much more than some obscure book published by Harvard press (and currently unavailable in Britain) – it is crucially important to the credibility and therefore the future of the whole computer games business.

It is the wider public, those who don't read *The One*, who must be convinced if computer and video games are to gain a reputation for providing constructive entertainment.

Firstly, to attack computer games as a whole is to misunderstand the subject. Categorising groups of computer games together, just like categorising groups of people together (racism), is born out of ignorance of the subject. Those who have no experience of computer and video games might categorise *R-Type* and *The Secret Of Monkey Island* together because they know no better.

It is the people that most vigorously attack the games who need to be convinced of the huge benefits that are available. The potential for education, for example, is highlighted by many games, not least of which was a certain game which was mentioned on last month's letters page: Ian Bird's *Millennium 2.2*. This taught the player a huge amount about our solar system – the author took great care to ensure that all the names and positions of planets and their moons were correct. I unwittingly learned more from playing that game than if I had read an equivalent book, because the learning process was interactive and fun.

Examples such as this convince me that computer and video games have a much wider potential audience. Our aim at Revolution Software is to produce products that will appeal to a wide range of people, regardless of age or sex, because it develops a really good story in an interactive way. Your article in the November issue was very enthusiastic in its reporting of our system, 'Virtual Theatre', and we hope that our efforts will prove worthwhile, but it's the customer who will be the ultimate judge.

When computer and video games are attacked, I think that the real aim of the vitriol is the influence of the arcade-dominated consoles. Consider the parent whose child is addicted to their console. The parent is worried because his or her child devotes many hours playing seemingly mindless games. You can understand their fear that the child is not socialising with other children, not advancing their education, etc. In reality the child is probably playing with a friend (so developing a social relationship), possibly improving hand-to-eye coordination and, more importantly, being stimulated by an interactive pastime.

When the same parents were young, they probably spent hours glued to monotonous television programmes which, if today's programmes are anything to go by, would have

> ***"It is the people that most vigorously attack the games who need to be convinced of the huge benefits that are available"***
> **Charles Cecil**

FVIEW

been a lot less stimulating than the most mundane of video games. The same criticisms that they have for video games can be levelled at television, but more importantly television is non-interactive and so provides no feedback.

Provided games playing is being substituted for television, then surely it is the better alternative. The argument falls down when games playing eats into time that would otherwise be spent on other pursuits such as playing sport, reading or studying. I believe, therefore, that it is necessary to balance the time devoted to games with all the other pastimes.

For younger children this becomes the responsibility of parents, parents who must not get hysterical through ignorance, but should understand that this new phenomenon is the result of advanced technology and, like other changes, should be viewed positively.

Computer and video games have a huge contribution to make to modern life in providing a positive influence to the development of a person whether young or old – as long as they are taken, like all things, in moderation."

STAVROS FASOULAS
Freelance Programmer

"A game is a method of using your dexterity in order to improve it. This dexterity can be co-ordinative, strategic, artistic... almost anything you can think of. Everybody plays games of some sort; and they have existed in all cultures for as long as the people themselves.

In the late 70s a new format of entertainment appeared for the first time: video games. Basically it was all about playing a game, for which rules were programmed inside a machine of electronic components. The first ones were pretty simple: one had to control a bouncing ball, trying to break blocks. The ball was just a small light dot on the playscreen and so were the blocks, since the technology was just born, but the concept of games had been there almost forever.

Now over 10 years later, one can easily see that the technology would improve, and it would improve a lot.

Still, just a computer with a screen is always a world uncreated, waiting for its creator, its God. The person to input the lines of command, is the one who breathes life into the computer, he is the one responsible to make the bland screen alive. In a way, every computer in the whole world is a miniature world of its own, every single computer presents an image of a planet somewhere. The programmer can turn this empty, uncreated world into something very beautiful or something very ugly, it's all up to him or her.

"Video games are capable of producing a vision so strong that there is simply no room for imagination"
Stavros Fasoulas

Violence is something that is very close to us human beings. Violence is part of us, but it should be regarded as a part of our darker selves and therefore we all have a responsibility to control ourselves, our actions. Violence should never become ordinary, since ordinary violence will be replaced by even greater violence.

Video games are mostly played by kids, therefore it's unforgivably stupid to produce games that mirror the violence of our world in the form of a game, since a game itself can be achieved by any other number of ways without having to transfer the 'dirt' of our world into these miniature worlds which could have stayed 'clean'."

SO MUCH FOR the experts, now here's a selection of what you, the readers, had to say on the subject. Mr. D. Green from London kicks off the debate with the following words of wisdom...

"Violence is a larger part of our lives than many of us would prefer, but we are intrinsically a violent race. This is reflected in such man-made gems as war, crime, television, movies and in our own behaviour.

This can often be attributed to two elements of our composition – environment and games. When the unstable human mind is triggered into action by violence, a scapegoat is needed.

Yes, computer games are violent, often excessively so, but I think Mr. Provenzo ought to spend his time studying and formulating remedies for the more widespread causes of domestic violence: videos, pornography and poverty. I believe the reason why these are not the target of his attack is that they have been discussed at length in the past, and are less likely to generate interest than Video Kids, thus denying the author fame and fortune."

Fair comment, however Derek Richardson of Edinburgh has a few words to say in the professor's defence...

"Virtually every aspect of modern life involves some form of competition, whether it be 22 men out on a field battling for possession of an inflated piece of pigskin, or one person trying to solve the puzzles in a computer game which have been created by the programmer.

What professor Provenzo has chosen to overlook is the fact that most computer games involve logical thought, whether it be trying to remember the attack patterns of the aliens in R-Type or trying to fit in those L-shaped blocks in Tetris. Hand-to-eye co-ordination will be improved by virtually any shoot 'em up, while any quality adventure will encourage attempts to communicate with monsters or people and a capacity for lateral thinking and problem-solving.

Certain games also benefit from player co-operation: the two-player option in *Blood Money* springs readily to mind, as does the two, three or four-player option in *Gauntlet 2*, where co-operation is the key to survival.

Where I find myself agreeing with professor Provenzo is in the areas of racism and sexism. Although many RPGs include black and/or female characters, the number of arcade games I can think of in which one may choose to play a female character is quite small: *Golden Axe*, *Ant Attack* (on the Spectrum), *Castle Master*, *Gauntlet* (both 1 and 2), *Bad Company*, *Mega-lo-Mania* and *Hammerfist*.

Of these, only two give any real benefits for playing a female. In Mega-lo-Mania, if you play one of the three gods, it tends to be Scarlet, the demi-goddess who beats you most often, while in Golden Axe, the Amazon's magic is the most powerful of all. Bad Company actually penalises you for playing a female, as some of the weapons are too heavy for the female characters to carry!

How many times in the intro scenario for a bog-standard horizontally-scrolling beat 'em up are we told that the reason the player has to go and kick his way through several levels of meanies is that his girlfriend has been kidnapped? Almost invariably in these games, a large percentage of the street thugs are black, yet none of the heroes are ever coloured.

It's a good thing that professor Provenzo hasn't come across Bill 'Wardog' Waring from Newtownabbey in Northern Ireland and has this to contribute...

"For the past year and a half (when I got my computer) I have found myself constantly in trouble with the police (for graffitiing phallic symbols - large joysticks with pulsing fire buttons. I treat old folk like Lemmings (giving them umbrellas and pushing them off tall buildings), but I can't seem to get the hang of nuking them all (drat!). I wonder if any other readers have this problem?"

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A DAY IN THE ARMY!

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Well, we couldn't let such a brazen affront to our good name go unabashed. It seems that MicroProse has declared war on us and we need help. We know that we can rely on you, our loyal readership, to defend our good name, to uphold our honour and to get our own back on those dastardly villains.

Our army is 10 places short, 10 places that will be filled by you. Our army will take on the forces of MicroProse at a leading paintball sight, on a day when both sides will throw themselves into war and only one will walk away unscathed (alternatively, we'll both go into war and both will walk away covered in paint).

To earn a place in our ranks simply answer the following three questions in our TOAC (The One Army Corps) Aptitude Test:

1. Which current MicroProse game puts you in the CIA, dealing with global espionage?
a. Covert Action
b. Special Forces
c. MicroProse Golf

2. Which leading paint manufacturer has a shaggy dog in their adverts?
a. Crown Paint
b. Reeves And Mortimer High Quality Paint
c. Dulux

3. During which conflict is *Knights Of The Sky* based?
a. World War I
b. World War II
c. The Gulf War

RULES

1. Entries arriving after February 28th will be ignored.
2. Employees of EMAP Images or MicroProse are forbidden from entering.
3. The editor's decision is final on all matters and no correspondence will be entered into.

WARNING!

Because of the use of guns in these paintball games, it is required by law that you are over the age of 18 or have a parent's/guardian's permission to take part. Make sure you get the appropriate signature on the entry form.

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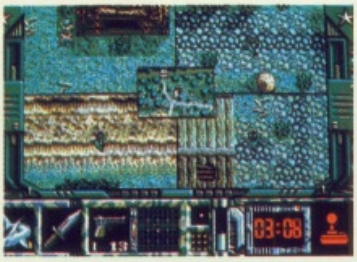
REVIEWS

FEBRUARY 1992

42 **MERCENARY III** (Novagen)



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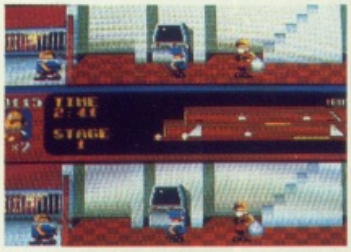
70 **BONANZA BROS** (US Gold)



Who, what, where, when, why and how. Everything you ever wanted to know about the latest games that others couldn't tell you. Here at The One, we strive to bring you the most informative guide to whether or not you should part with your cash. Our unique reviewing style lets you feast in the quality (high or low) of the graphics, while our expert gamesplayers tell you everything else. Why bother with expensive imitations?

GRAPHICS
Do the reds go well with the blues or do you just get a purple haze? Quality counts as well as quantity.

DURABILITY
Will it gather dust after a few weeks or will it be in and out of your computer so often it gets dizzy?

SOUND
A test of quality and aptness. Does it suit the mood or do you get brass bands during a funeral?

PLAYABILITY
Does it handle like a Ferrari or a Skoda? Is it a prize marrow or a prize turkey? This is the big one.

OVERALL
All the rest combined and then some. This is the one you should listen to, it means business!

WHAT'S TICKLING THE TEAM

CIARÁN BRENNAN

The Godfather seems to have had a strange effect on Da Boss. Ever since he played the game he's been chomping on cigars and insisting we all kiss his ring. At least he hasn't got his hands on the competition prize yet (see page 80).

PAUL PRESLEY

In a pathetic attempt to imitate the hero in *Harlequin*, Prez came into work dressed in a diamond skintight jumpsuit. It wouldn't have been too sad if it wasn't for the fact that the only diamonds on the whole suit were on his Argyle socks!

JOOLS WATSHAM

Where there's muck there's brass – and where there's blood there's Jools. *Wolfchild* has been sending the lad into convulsions and has caused one or two strange hairs to grow on his hands. At least we think it's the game...

BRIAN NESBITT

When everyone else was deciding which of their game heroes to imitate, Nessy declared that he'd be the star of *Knightmare*. He then stuck a bucket over his head and proceeded to bump into every wall in the office. Everyone else just stared at him and called up the nearest loony bin.

Games come and go, but some live on forever. Paul Woakes is back with the third in the everlasting *Mercenary* series.

MERCEN

MERCENARY III
NOVAGEN

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OUT
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GRAPHICS
85%

SOUND
80%

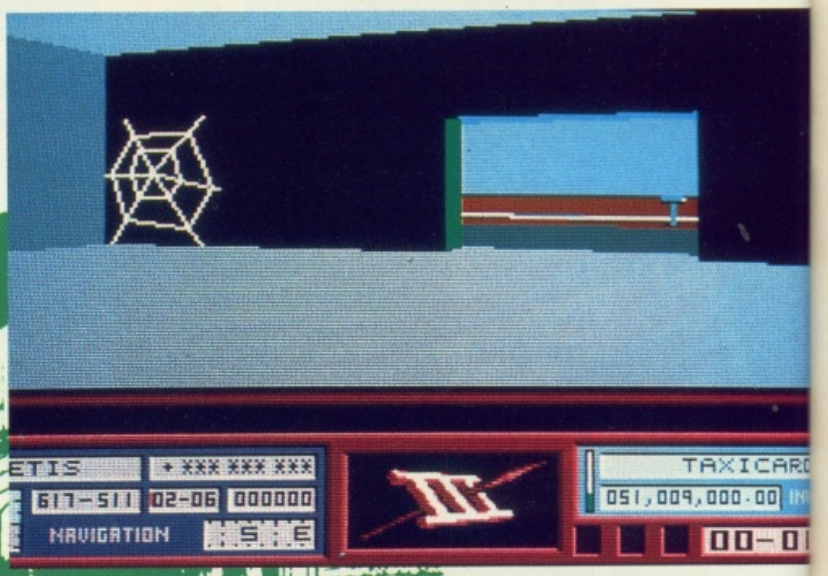
DURABILITY
91%

PLAYABILITY
92%

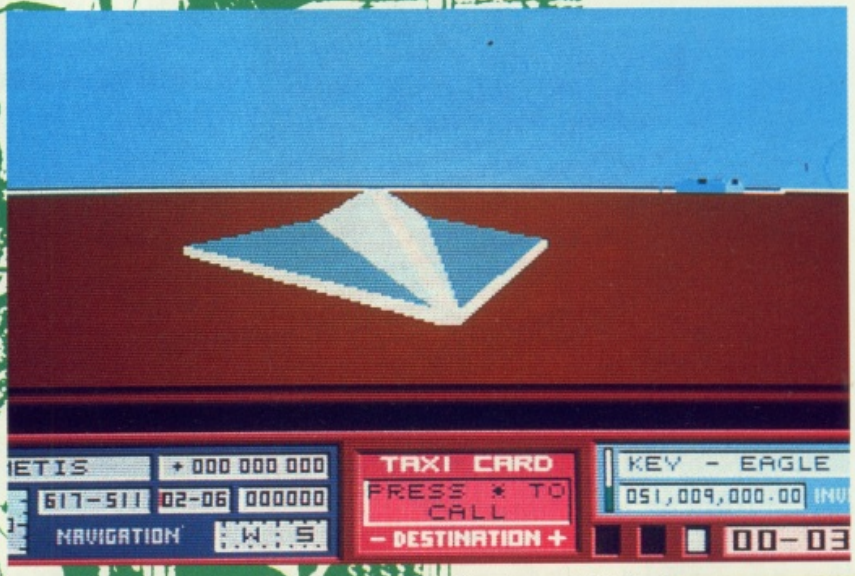
OVERALL
91%

HEROES JUST AREN'T the public figures they used to be. The last time you saw daylight, you'd just saved the entire planet of Eris from colliding with the Damocles comet. Then, due to a 'terrible mistake' you were thrown into prison and locked up for a couple of years. Now, two years later, you're back out and ready to earn another massive fortune.

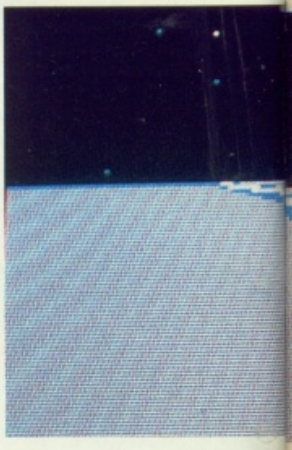
You receive a letter from your old friend (and ex-president) Margaret, informing you that she's no longer in office and that the forthcoming election only has one candidate, a shady figure by the name of P.C. Bil. His plans for mining projects are a threat to the natural environment and his ultimate aims are more than dubious. Someone needs to stop him, but with a cool 50,000,000 credits in your back pocket, no one says it has to be you.



YOU START THE GAME having been recently released from prison. A letter awaits you in the mailbox outside and Benson – your faithful computer aide – informs you of what's happened over the last couple of years.



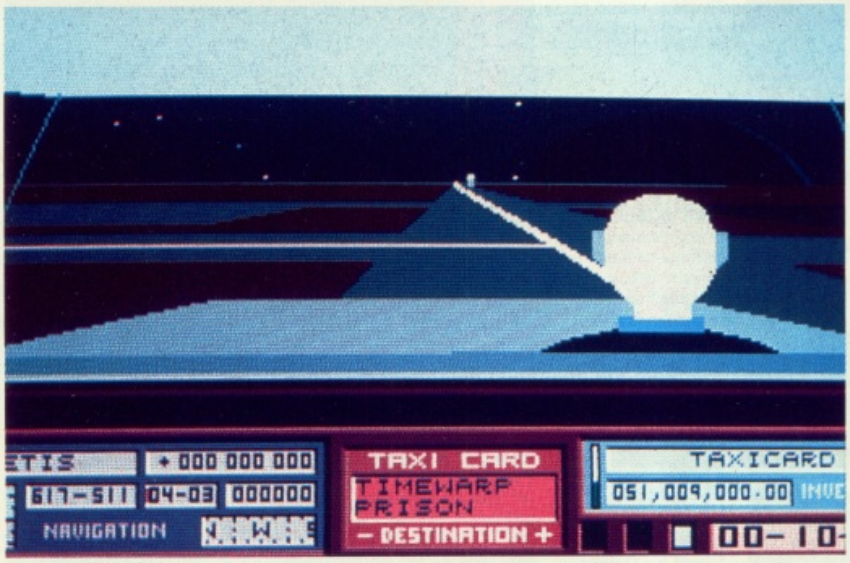
AT THE END of *Damocles* you still had your own personal spacecraft. You've got it in *Mercenary III* too, you just have to remember where you parked it!



E.T.A. BUS SERVICES are available on selected planets and are absolutely free if you own a bus pass. They're pretty reliable too, never getting caught in traffic jams, never arriving three at a time, but usually taking a lengthy route to your destination.

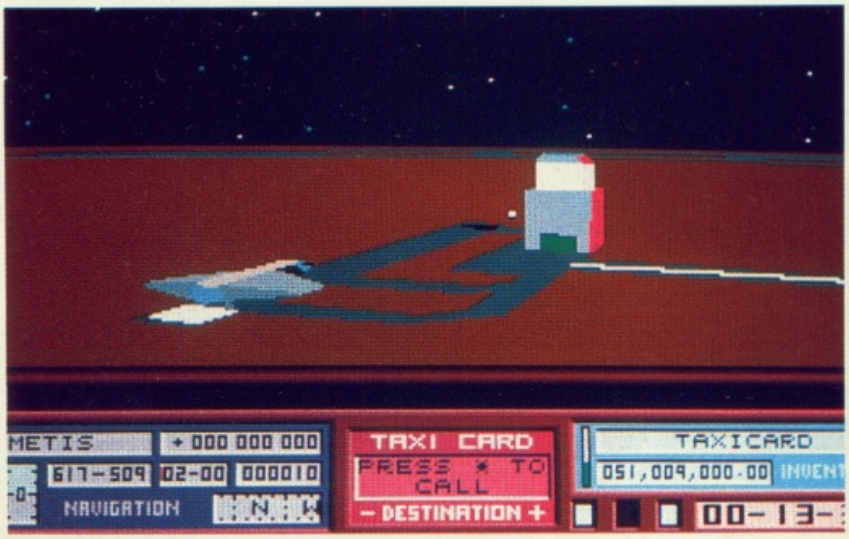
ARY III

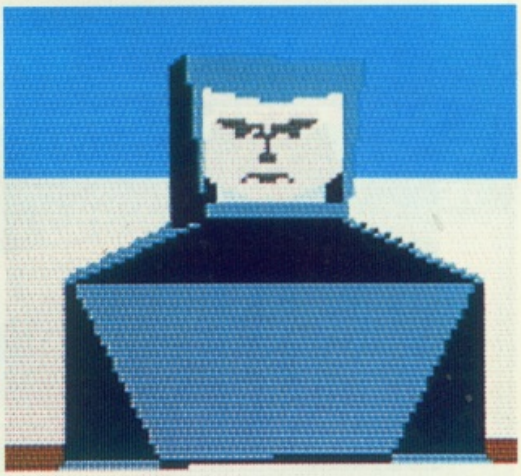
P.C. BIL is the villain of the show. Running for presidency, he aims to turn the planet of Dion into a vast mining dump, ruining the environment. Can't have that, can we?

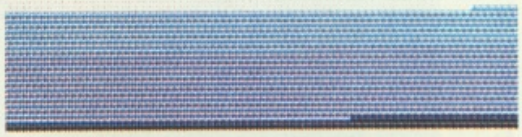


YOUR FIRST TASK is to find a way to get to the spaceport. Throughout the game a number of transportation modes are available to you, from taxis to walking.

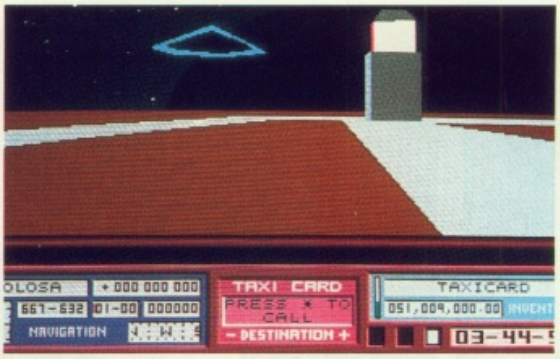
COMMERCIAL INTERPLANETARY TRAVEL is possible thanks to KAOS, a chartered space flight company. A regular timetable of departures and arrivals accompanies the game and tells you when you should be at which spaceport.



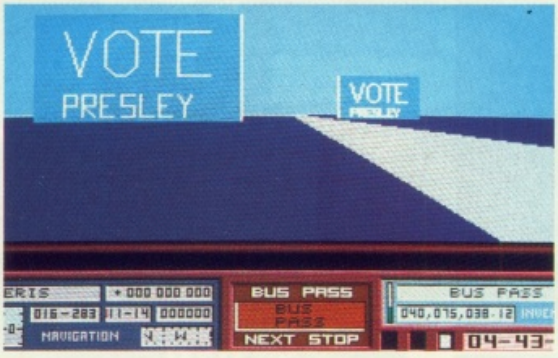




THE GAMMA SOLAR SYSTEM contains nine planets and 19 moons, all of which have strict orbital patterns. At times the view can be somewhat... breathtaking.



ONE WAY OF LIBERATING Dion is to attack P.C. Bil's fleet head on. Some strategic manoeuvring and hefty firepower are needed though, as Bil's fleet isn't exactly defenceless.



AN ALTOGETHER MORE peaceful approach is to run against Bil in the election. Enrolling in the election register on Vesta is just the first step. A massive media campaign is also needed, with TV and magazine saturation and huge billboard advertising. It all costs money, though.

P.C. Bil isn't the wealthiest of men and a huge win at a few of his casinos might see his empire start to crumble financially. Of course, everyone knows that casinos are rigged. Perhaps you ought to turn the tables.

PERHAPS DIGGING UP the dirt on Bil would work. Hiring a few P.I.s might be handy, as well as doing some snooping of your own. Get the info, present it to the authorities and see him off to a specially-built jail.

ANOTHER ROUTE to success would be to sabotage his mining operations. A judicial use of some plastique could be all it needs to see Bil's equipment go up in smoke and Bil go down in the dumps.

THE WORD

IT'S BEEN OVER two years since we last heard anything of the *Mercenary* saga, but our patience has been rewarded: *Mercenary III* is one of the best 'environment' games to appear for a long time. If you've played either Mercenary or *Damocles* you'll definitely be at an advantage, as a lot of the places, people and events will seem familiar. The most remarkable thing about the game, though, is that even those of you who have never played any of its predecessors will be enthralled by the politics, the intrigue and the action within minutes. Mercenary III generates one of the most believable environments ever experienced in a computer game. Paul Woakes has paid so much attention to detail, from working out bus routes and schedules to encompassing practically every kind of gameplay. You can shoot your way to victory, treating the whole game as a glorified action romp, you can play the saboteur, blowing up strategic targets, you can even jump on the election bandwagon, making yourself a public figure and practically abandon any violence. This is perhaps the nearest thing to virtual reality in the home. It's just a pity that it's offset by the basic control method: you can't look up or down at things, you have to rotate slowly through 180 degrees to turn around, and you can't actually communicate with anyone beyond saying Yes and No. All this and the fact that a fair amount of detail on screen slows things down proves that there's room for improvement in *Mercenary IV* (should such a project exist). A lot of people are also going to be put off by the 'empty' feeling they'll get. There may be other people to interact with in the game, but it could do with more than just the one or two plot carriers. Also, the huge office blocks seem pointless when only one or two floors ever contain anything. Even a few random smatterings of furniture would have livened things up a bit. Anyway, you won't be bothered by these irritants once you've started playing: Mercenary III grabs your attention firmly by its collar and doesn't let go.

Enthralling atmosphere wrapped up in a highly original game

Paul Presley

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Remember *Airborne Ranger*? An original idea that didn't do quite as well as it deserved (that's my opinion anyway). Well, MicroProse has dragged the idea screaming into the 90s.

SPECIAL

SPECIAL FORCES
MICROPROSE

PRICE
£34.99

OUT
FEBRUARY

GRAPHICS
80%

SOUND
79%

DURABILITY
82%

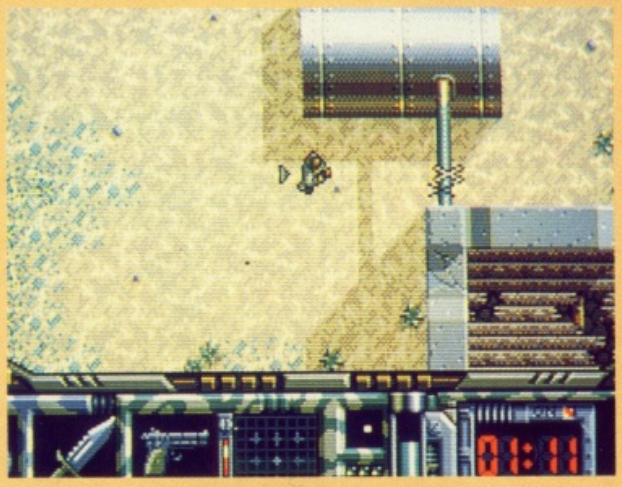
PLAYABILITY
88%

OVERALL
88%

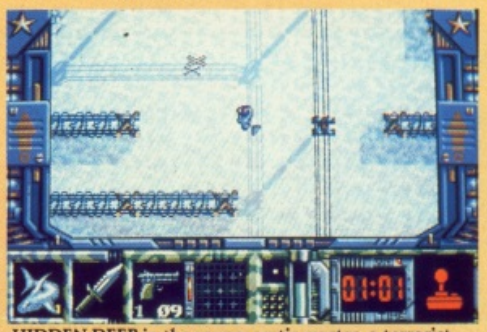
AS THE WORLD GROWS steadily older with every passing day, terrorism, hostile invasions and drug abuse grow with it. To combat the rise in these violent crimes, America has undertaken a top secret operation, the core of which is nestled deep in a top secret military base.

Here eight men train rigorously night and day, seven days a week, preparing to be inserted covertly into a major political hotspot at the drop of a hat. The President wants a job done and they're the men to do it. They're more than Marines, more than Commandos, they are the Special Forces.

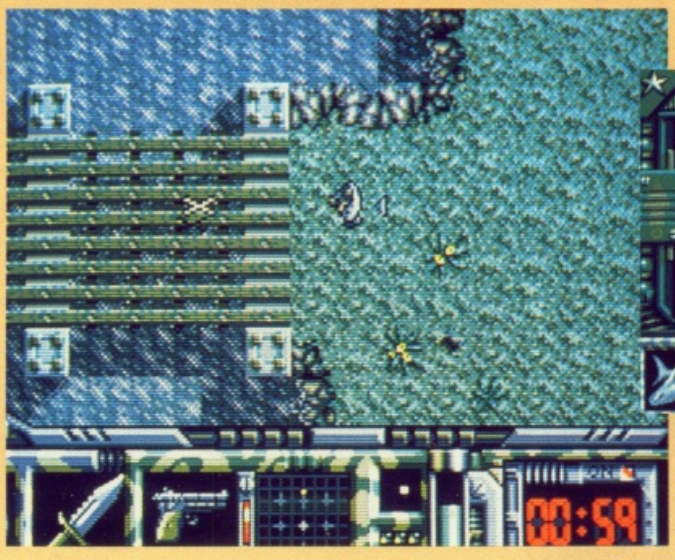
YOUR TEAM of elite soldiers is taken by helicopter to the drop sites and prepares to engage the enemy. Select either stealth or attack mode, their travelling formation and their waypoints and 'lock 'n' load'.



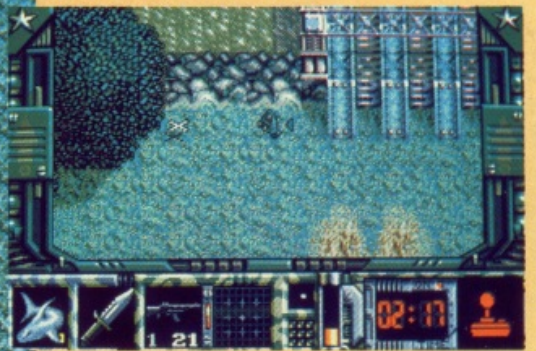
THERE ARE FOUR areas of conflict in the game. In the desert campaigns an armed aggressor has invaded a neighbouring country and your team has been called in to neutralise the enemy's forces before a massive airstrike is launched.



HIDDEN DEEP in the snowy arctic wastes, a terrorist group known as Q-Liberation has seized two nuclear submarines. Your men have to perform a number of preparatory strikes, including assassinating the terrorists' leader and setting up homing beacons on the subs for air-launched bombs to home in on.

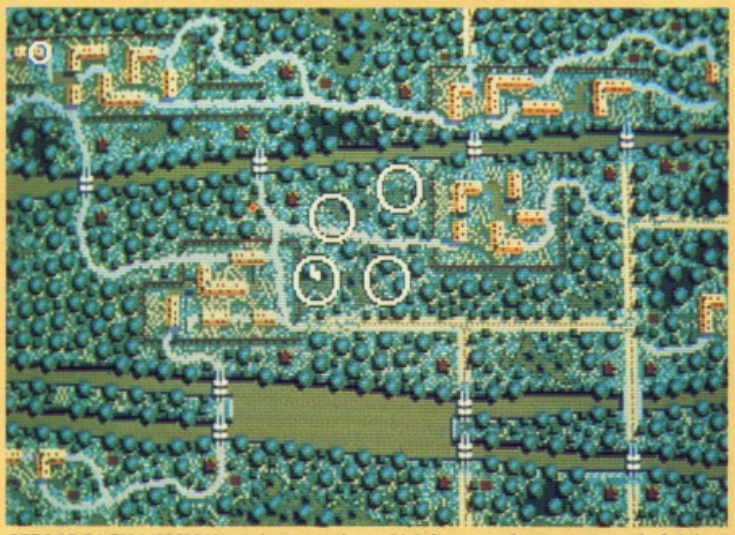


A MAJOR DRUGS cartel is being protected by the local militia and has recently kidnapped that country's president. Your task is to do as much damage to drug fields, the refinement plants and the stronghold as possible before mounting a rescue operation.

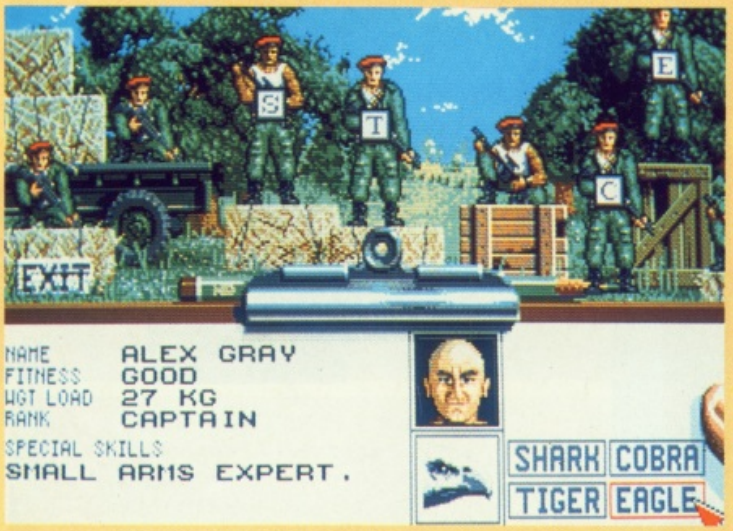


A MILITARY COUP has taken place in a small banana republic (no, this is in no way influenced by the recent Russian coup, uh uh, no way) and your men have to sabotage a number of strategic targets so that the previous government can restore power.

FORCES

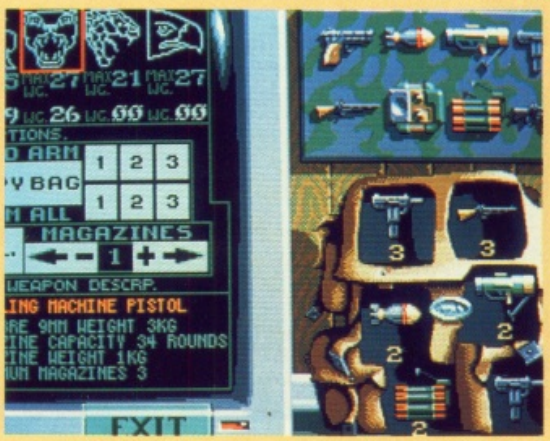


THE MAP SHOWS all the major buildings in the area and (depending on your difficulty level) where the objectives are. From here you can set individual routes for your men to travel along, giving rise to all sorts of strategies.



BEFORE EACH MISSION you have to select which four men from your squad of eight will participate. Each have different abilities and as time goes on, each can earn promotions, medals and, most importantly, experience.

YOU CAN TAKE quite a bit of kit into the warzones, from Sterling Machine Pistols to L.A.W. rockets. For some missions it's necessary to take Laser Target Designators along, to give a forthcoming airstrike a target to aim for.



THE WORD

HAVING COVERED virtually every aspect of technical warfare, it seems only natural that MicroProse should turn its attention to the 'grunts'. It did it once before in *Airborne Ranger* – an 8-bit game that didn't quite cut the sales mustard – and has done it again with *Special Forces*, which is essentially Airborne Ranger 2. At first glance it looks like a cross between *Gauntlet* and *Commando*, and despite the lack of two-player controls it plays like one as well. This game is screaming for multi-player action. Having four players controlling each team member via link-up cable or a four-way joystick adaptor would seem the most obvious of features. Instead, you'll more often than not end up battling through each mission with just one soldier, pretending to be Rambo or Schwarzenegger: this works quite well, giving a feeling of overall control which is, unfortunately, lost with more than one soldier. Plotting destinations on the map and setting your men on their way is all well and good from a strategic point of view (and in fact strategists or simulation buffs who feel like an action break may very well find this appealing, balancing a basic amount of tactics with only a fair amount of arcade skills, garnished with all the usual high-quality MicroProse detail), but for gun-toting arcade players, there just isn't enough variety to satisfy.

A nice idea that's been very well implemented, but could do with a little more variety and depth

Paul Presley

THE One REVIEW

It's been a long time coming, but can Anco's latest do for basketball what *Kick Off* did for football?

TIP OFF

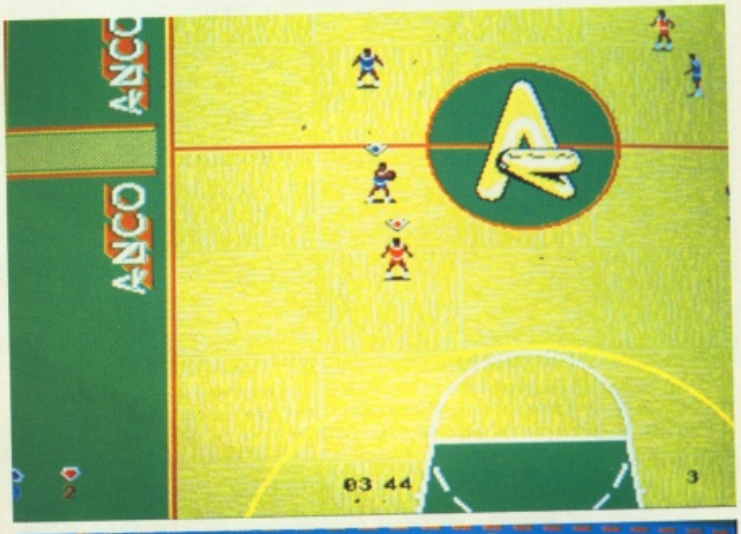
TIP OFF
ANCO
PRICE
£25.99
OUT
NOW

GRAPHICS 75%
SOUND 80%
DURABILITY 48%
PLAYABILITY 55%
OVERALL 50%

BASKETBALL'S BIGGEST PROBLEM is that it looks silly. I mean, 20 grown men running around on an area the size of a tennis court, bouncing a large orange ball and throwing it into two nets. That and the term 'dribbling'. How many jokes have you heard that combine saliva with basketball?

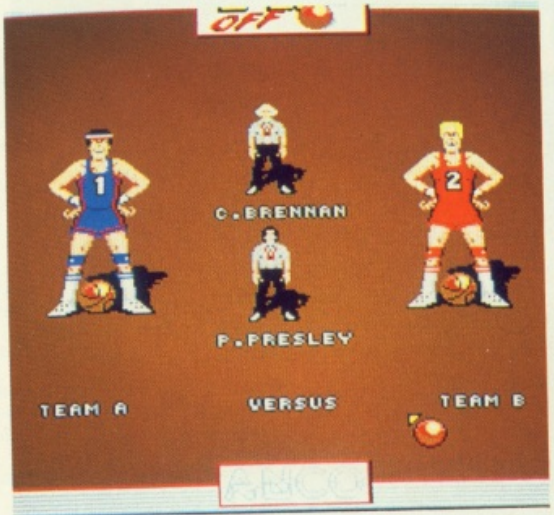
Following the massive success of its *Kick Off* series, Anco (and, more immediately, Steve Screech) has now decided to turn its attention to this most silly of sports, combining everything that makes for an enjoyable game with the very essence of Kick Off. How can it fail? Well, just read on and you'll find out...

TIP OFF OWES MUCH of its design to *Kick Off*, from the tiny Lemming-like players to the different styles of pitches. This rather spiffy looking one is the International court.



THE PRACTICE OPTIONS allow you to test your skills as a team or on an individual basis. The side-on view doesn't appear during a match, but the controls are still the same and it allows you to see what the player actually does when you wiggle the joystick aimlessly.

THIS MORE DOWN-MARKET surface is for the County league...



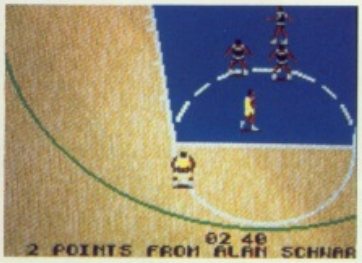
RECOGNISE THE TWO 'famous' (or should that be 'infamous') referees. These hard-nuts don't stand any nonsense, so commit a foul and you'll be back on the bench before you can say "Where are your glasses referee‡".

...and this inner-city ghetto (complete with murder scene chalk marks) is for the youth of the country to play on.

BEFORE EACH GAME you can select from any number of default tactics or you can load up your own. These are created in the tactics editor and, when used effectively, can make or break a game.

PLAYERS TIRE pretty quickly during each quarter and their fatigue levels have to be watched constantly if you want to stay ahead of the opposition. Regular substitutions and time-outs are necessary to win the game.

AT THE END of the day, it's all about points. Whoever scores the most when the whistle blows will walk away with a result, so scoring is special: so special that every time someone puts the ball through the net, he'll display his emotions.



THE WORD

SINCE THE MOMENT it was announced, everybody was expecting *Tip Off* to be another *Kick Off* and unfortunately that's exactly what it is. The original Kick Off was chock-full of bugs, inadequacies and mistakes, most of which weren't really spotted until *Kick Off 2* came out. That said, it was still very playable. Tip Off is also chock-full of bugs, inadequacies and mistakes, the difference being that this time we know what we're looking for (if you manage to finish a game without it crashing we'd love to hear from you). One definite plus (and really one of the only ones) is the addition of 'Player Manager', a complete tactics designer that allows you to 'personalise' your game. But even that simply can't hide the fact that because of the bugs, Tip Off just isn't worth the asking price. To be honest, it's inexcusable that Anco has released a game in this state (God knows why we let it get away with the original Kick Off). With this kind of release, Anco is in real danger of becoming the Bros of the computer game world, one or two massive hits before fading into total obscurity. We can only hope that *Tip Off 2* will be good enough to do for Tip Off what Kick Off 2 did for Kick Off, that is, make it playable.

The kind of game you'd have expected Anco to release before *Kick Off* came along

Paul Presley

Harry Hun's got a bunch of monkeys on the ceiling. Time to grab your egg and fours and get the bacon delivered. What ho!

KNIGHTS OF THE SKY

KNIGHTS OF THE SKY
MICROPROSE

PRICE
£34.99

OUT
NOW

GRAPHICS
89%

SOUND
81%

DURABILITY
86%

PLAYABILITY
89%

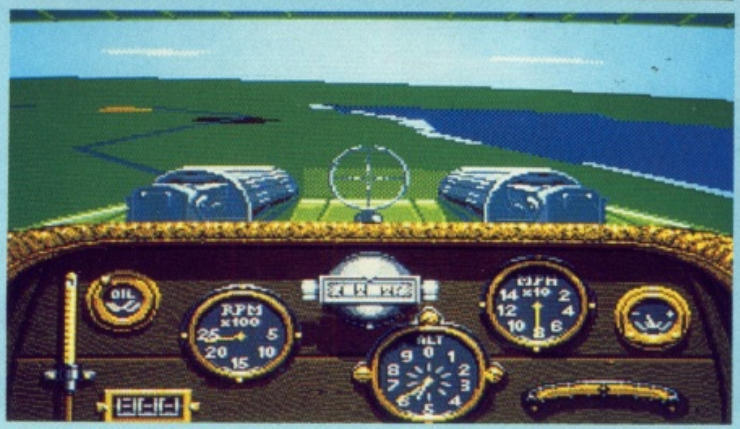
OVERALL
87%

IF YOUR IDEA OF COMBAT FLIGHT is ultra-modern jets screaming around a major political hotbed, armed to the teeth with missiles, then sitting in the cockpit of a propeller-driven biplane with only a rusty old machine gun and not much else in the way of armament probably doesn't sound too appealing.

But if it wasn't for the bravery of those magnificent men and their flying machines during The Great War (1914-1918), none of today's F-15s and F-117As would have been possible. This was flying at its finest and, as always, MicroProse has attempted to bring to life as much of the technical aspects of the era as possible.

THIS IS JUST ONE of the many bi- and triplanes on offer to you. The Sopwith Camel (pictured here) was one of the most efficient fighters of the war and consequently, handles better than most of the others.

THE BALLY BOCHE have some of the most feared pilots of the war, especially Manfred von Richthofen (the Red Baron) and Oswald Boelecke, the master of aerial tactics.



DESPITE HAVING 20 planes to choose from, there's only one type of cockpit. Apart from different positioning of the gun(s), the layout of the gauges and dials is identical.

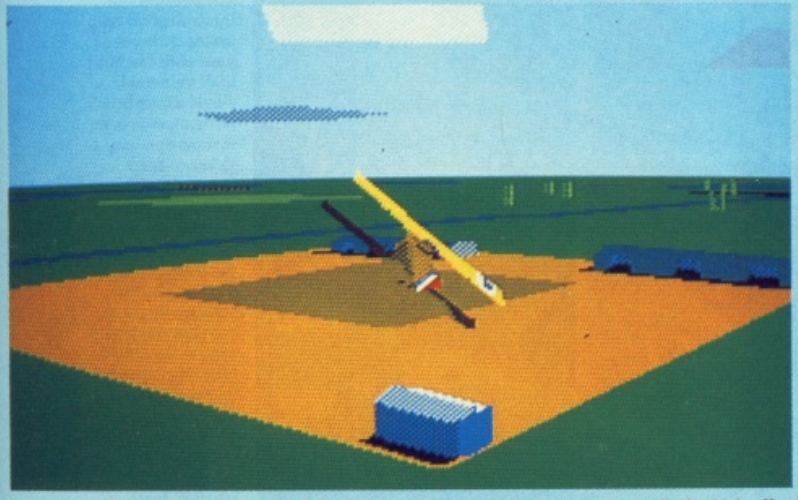
BLOODY APRIL

Not a comment on the time of year but a nickname given to one of the most brutal periods of World War I. During April 1917 the Allied forces mounted a major ground offensive that was to be supplemented by penetration of German air space. In the months leading up to the attack, the German Air Force had concentrated its time and efforts into developing newer, more agile fighters, while the Allies had poured money into the mass building of existing designs. The Germans, with air superiority, scored a massive number of kills as they just sat back and waited for Allied forces to come to them.

SELECT WORLD WAR I from the main menu and you're thrust headlong into a career in either the British or French Air Force. Each mission is described on a map of The Front, with waypoints and strategic messages displayed.

THERE ARE TWO ways in which you can end your mission – land safely or crash. Should you ditch your crate before you reach the safety of allied lines, you run the risk of being caught or killed by the horrible hun.

THE EXTERNAL VIEWS on offer include slots left, right, front and back, tactical views, bombing views and from a chase plane, each appropriate at different times. For casual flying a slot view is best, dogfighting relies on a tactical outlook and bombing runs speak for themselves.



THERE ARE QUITE A FEW allied airbases dotted around the country, all of which offer fuel and ammunition. Landing safely at any of them will end a mission but if you don't return to your own aerodrome, you'll lose precious time as you slog back.

THE WORD

IS THERE SUCH A THING as a bad flight simulator? There haven't been many birds that have taken to the computerised skies only to plummet helplessly to the ground. MicroProse in particular has had a long run of success, with each of its flight sims seeming better than the last. *Knights Of The Sky* is therefore something of an enigma, in that it's not quite up to the class and sophistication of *F-19 Stealth Fighter* or *F-15 Strike Eagle II*. Not that it's a bad flight sim, it's still very playable and, as always, technically accurate. It's just that there are quite a few negative points that mar the proceedings, and that's nothing to do with the fact that you're flying a plane without afterburners or missiles. For one thing, the biplanes are notoriously difficult to control (although this is overcome with experience). Give the joystick a slight nudge in one direction and the plane starts to bank casually, add just one picojule of energy and it starts to fall over itself in an attempt to turn. There are some slight graphical annoyances when it comes to the actual objects, the wheels and wings tend to just float around the plane and the trees and landscapes look quite two-dimensional. Another graphical area MicroProse seems to have neglected are the external viewpoints. Despite the fact that the views on offer are perfectly usable (and often very nice to look at), it would have been a joy to have more freedom in the air; being able to move the viewpoint around the planes to get one that suits you fine would have been a godsend. Still, the sheer attention to detail and variety of missions more than makes up for any minor quibbles. Knights Of The Sky is an excellent flight sim and although it doesn't have the pulling power of most of the other big name modern planes simulators around today, it can easily become very absorbing and it's certainly the best non-jet sim currently available.

The best 'alternative' simulation around, even if it does take some getting used to

Paul Presley

If you want more than a Qix fix, Empire's slick conversion of Taito's coin-op should do the trick.

VOLFIED

VOLFIED
EMPIRE

PRICE
£25.99

OUT
NOW

GRAPHICS
75%

SOUND
70%

DURABILITY
90%

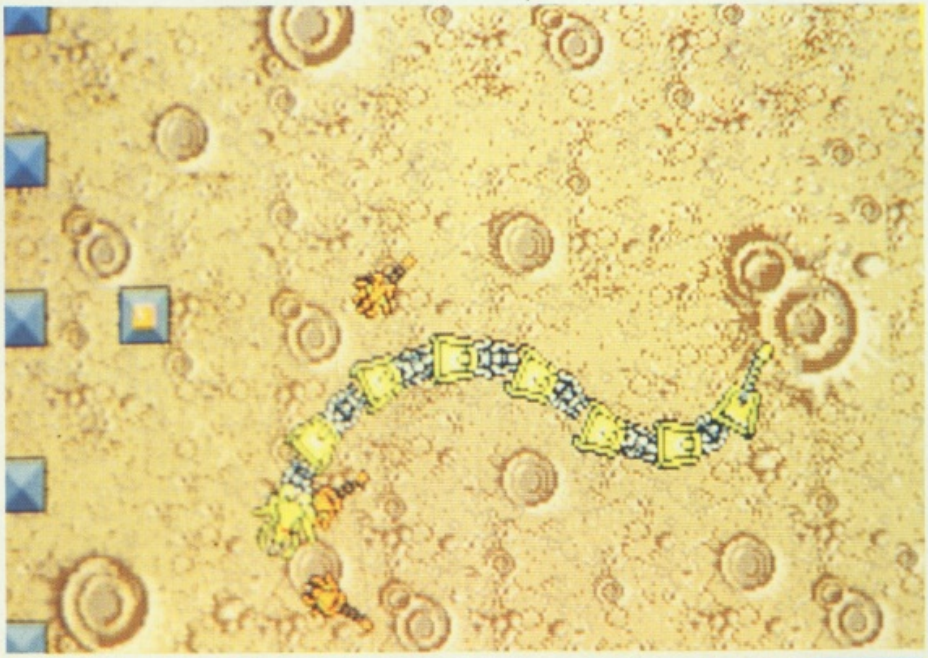
PLAYABILITY
89%

OVERALL
88%

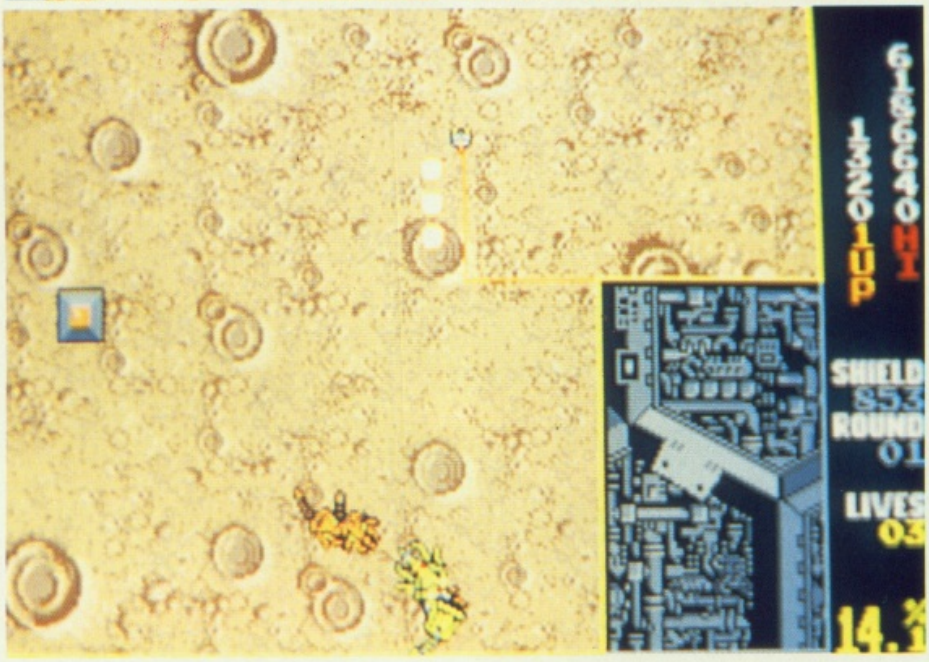
LIKE *SUPER SPACE INVADERS*, *Volfied* is an updated version of a classic game design: this time it's *Qix*, a line-drawing and screen-filling game which has been around for a decade. Volfied has enhanced this basic concept with bonus pods, a variety of aliens and 16 different screen designs.

The aim is simple: you have to cut out areas of the screen by drawing laser lines across it with your scanner ship. The shield zone bordering the screen protects you from alien attack, but once you venture beyond it your enemies can destroy you, either on contact or by sending a charge along the line you're drawing. The number and type of opponents varies from one screen to the next, but on all the levels there is a mother alien (usually capable of firing) and a bunch of minions (with varying intelligence and movement patterns).

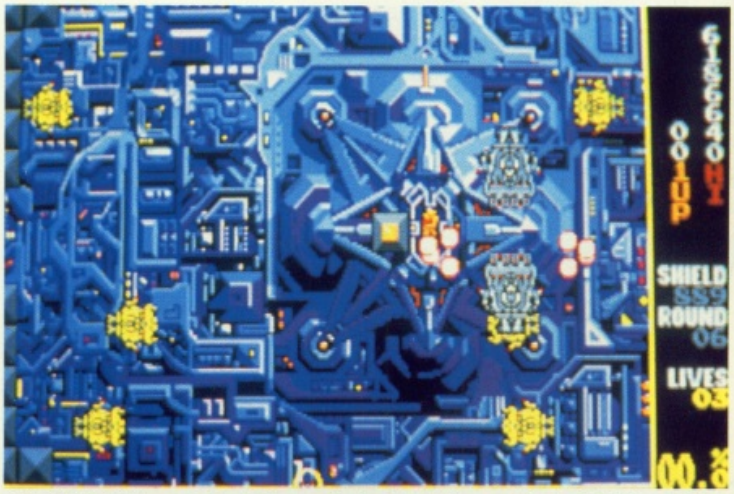
Levels are normally complete when 80 per cent of the screen has been removed, but you get extra points for cutting out a higher percentage, collecting bonus pods and annihilating groups of aliens.



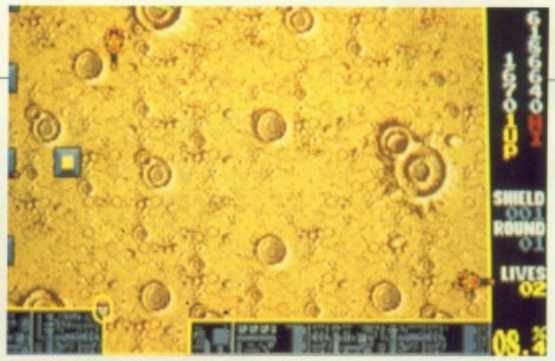
LIFE FOR the Scanner ship begins on the safest area of the screen – the edge. If you're not sure of the best way to tackle a level this is the best place to stop and collect your thoughts.



IT'S ONLY WHEN you venture out into the great unknown that your ship starts to look vulnerable: a single direct brush with an alien is an instant one-way ticket to the scrapyard. When you've completely surrounded an area of the screen with the laser cutter, it fills in. The line surrounding it is now automatically part of the Shield Line: any enemies (other than the Boss alien) accidentally caught in the completed area instantly die a horrible death.

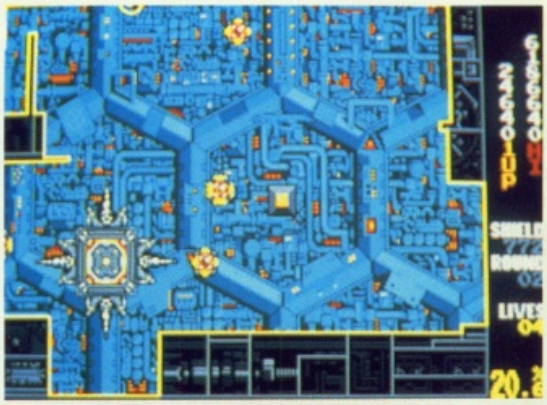


ALIENS COME in a variety of shapes and sizes, but all are equally deadly. Worse still, as the remaining screen gets smaller and smaller, their movements become increasingly difficult to avoid. An obvious tactic is to go for a no-risk operation and fill in tiny areas of the remaining screen at a time. It's a workable strategy but it does have one major disadvantage – you're unlikely to get valuable bonus points for filling in more than 80 per cent of the screen.

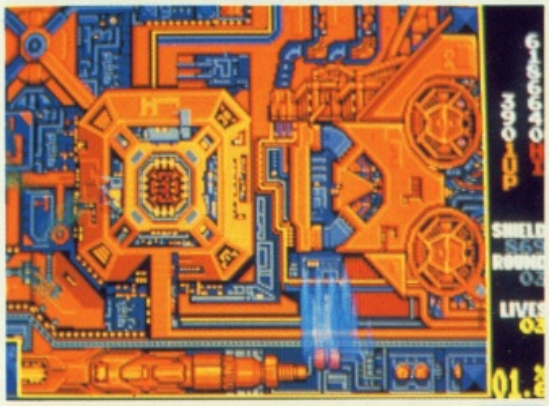


EVERY LEVEL has a time limit, although if you're playing at a reasonable rate you should be able to fill in most screens comfortably long before it reaches zero. Slow-coaches do get some help, however: as the timer runs down there's a warning flash for the benefit of ditherers.

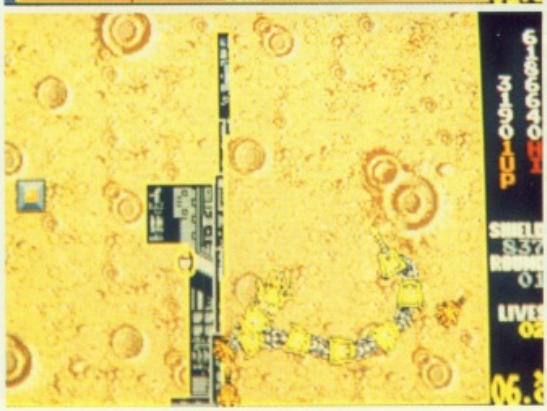
ON EVERY LEVEL your key opponent is the enemy boss. Whenever you draw a line across an area of the screen, the part that doesn't contain the boss alien is automatically filled in; so this one stays with you till the very end.



THIS MAY LOOK like a load of innocuous blocks , but it's actually a series of high-powered bonus explosives. They're activated when enclosed and instantly endow your Scanner ship with special powers including a double-fire laser and speed-ups.



YOU MAY BE tempted to rush in, throw caution to the wind and draw great swathes of laser lines across the screen. A less risky alternative is to draw a column of smaller boxes across the middle of the screen, then wait until the boss is in the smaller half before completing it.



THE WORD

***VOLFIED* IS THE KIND of puzzle game that has you smashing your head against the wall in frustration and then coming back for more. Although it's based on an ancient design, it still has the kind of neat features that make it instantly addictive, some of which are taken directly from *Qix*. Graphically, it isn't all that impressive, particularly when it comes to your opponents. All the enemies have different movement patterns and intelligence, so you never quite know what the next screen will throw at you. The new features add an extra dimension to the gameplay, too. Bonus blocks can do as much harm as good if you don't concentrate – the lasers, for example, tempt you to make a mad dash onto the screen and shoot everything in sight. The limited shield energy is fairly redundant early on, but comes into its own when you're playing the later stages. There's also a continue option which helps you practise the level you failed miserably at, but you lose the chance to build up extra lives and points on the earlier, easy stages. Many of the techniques used to finish a level in Qix can be applied here also – it's still a good idea to build short, narrow 'bridges' across the playing area, but finishing is only half the game. The real challenge is in getting high scores by filling in as much of the screen as possible, by completing levels using special methods, and by activating points accumulators (killing a bunch of aliens all at once). Forget the fact that there are only 16 screens in all: the combination of three difficulty levels, the urge to crack your high score and the addictiveness of the basic gameplay make this a winner.**

A faithful conversion of a hugely addictive coin-op

Gordon Houghton

When the mystical Golden Eagle is snatched away, it looks like it's curtains for the universe. Meet Friedrich Von Horgen, a man with a mission. And a gun.

GOLDEN EAGLE

GOLDEN EAGLE
LORICEL

PRICE
£28.99

OUT
NOW

GRAPHICS
78%

SOUND
73%

DURABILITY
83%

PLAYABILITY
80%

OVERALL
81%

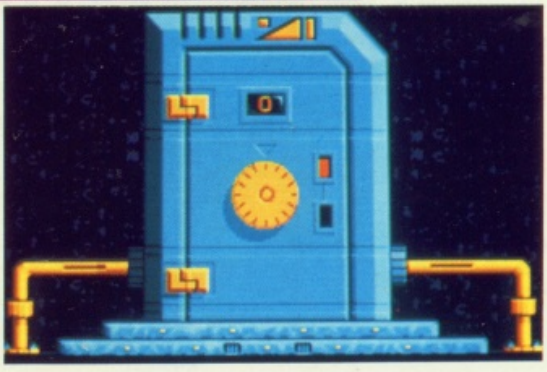
FAR AWAY in a distant universe strangely like our own, on a planet millions of light years away but not entirely unlike Earth, there are those who worship the Golden Eagle, a mystical statuette. The wicked high priest Nahmur, leader of an obscure religious sect, believes that the bird is the key to power over the future, so he purloins the statuette, captures its keepers and transports the whole caboodle to his fortified base. The Eagle ends up in pieces, distributed in a series of safes throughout this metropolis, and its keepers are turned into zombies, thanks to a special type of cerebral implant. Is the Eagle doomed? Will the prisoners ever be rescued? Can Nahmur survive? That's where you come in.

In a desperate attempt to restore the balance of power, a group of rebels has disconnected your brain implant and given you back your mind. You've remembered that you're Friedrich Von Horgen (aka the Chosen One) and your task is to explore the city undetected, crack the combinations of the safes and put the Eagle back together again. If you make it, you're a hero, but the odds are that the city's guards, electro-magnetic traps and hyper-efficient robot defences will turn you into mincemeat first.

BEFORE YOU plunge into the gameplay, a look at the demo disk which contains a series of atmospherically illustrated animation sequences will fill you in on everything you need to know – if you can make sense of the appallingly translated French, that is.

INFORMATION CONSOLES aren't the only source of help. Armouries, conveniently dotted about the corridors, enable you to change or repair a weapon; but the safes are the main objective of your quest. Some hold the pieces of the Golden Eagle, but you need to work out the five-figure combinations before you can get them. Although not all the safes contain Eagle pieces, you'll need to unlock them all to finish the game.

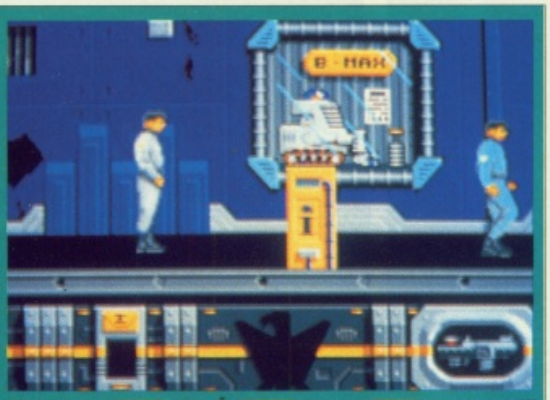
NAHMUR'S BASE is a complex of corridors and passage ways, with electronic obstacles, energy-draining platforms and robotic guards everywhere. Potential human opponents aren't quite as dangerous at first – it's only when you try to leave certain areas or whip out your gun that they get suspicious.



TO MAKE IT from one section of the complex to another, you'll have to negotiate giant hangars like this, but it's not as easy as it looks. If you let the guards catch you, you end up in jail, but the alternative – dodging – requires superior joystick skills.

THE PRISON is one place you're bound to find yourself in sooner or later. Security is lax, so escape is possible, as long as you've got your pistol at the ready for the odd surprise attack. Every prisoner gets three chances before the ultimate punishment: irreversible mental reconditioning by surgery.

THE INTERACTIVE information post is the only connection between you and the city's underground forces. Type in your personal entrance code to gain access to basic player statistics, a map, the base's news network, and the game of Reversi.



THE RULES of Reversi are simple: players take turns positioning counters. Any enemy piece adjacent to at least two of yours changes colour. The colour of your counters needs to dominate the board.

YOU CAN RE-READ messages in your mailbox any time, but on the base news screen, the most vital pieces of information appear only once. It's worth checking it out at regular intervals as some bulletins are full of hints.

NEWS
EAGLE
THE HIGH PRIEST CELEBRATED YESTERDAY THE FIRST YEAR OF THE SCATTERING OF THE EAGLE. THE PARTS OF THE EAGLE ARE STILL SCATTERED IN THE STRONGEST SAFES OF THE BASE.

THE WORD

YOU CERTAINLY CAN'T accuse Loriciel of stinting on the presentation. *Golden Eagle* comes complete with one whole (independently loaded) disk, which contains a slick, animated demo sequence illustrating the events leading up to the theft of the statuette. There's even a poster-sized floor-plan of the city to which essential features, detailed on three sheets of glossy stickers, can be attached as and when you come across them in the game. The quality doesn't stop at the cosmetics either: although the sound is marginal, the information consoles, weapon automatons and various traps and enemies dotted about the corridors are complex enough to make for a very absorbing arcade adventure with plenty of unusual touches. It's all down to the base's varied design and the visuals, notably the animation, which are slick and polished throughout. If you want to survive the entire adventure, though, you'll need plenty of stamina. Not only is the loading system long-winded (not to mention the disk-swapping, which can get annoying), but the action can be frustratingly tough. Early on, even with three lives in reserve, it's still practically impossible to avoid getting zapped by Nahmur's henchmen in the hangars or in one of the treacherous prison corridors. In one or two sections, some temporary awkwardness of control means that the odds are stacked against you. Golden Eagle is by no means an easy game, but for those prepared to make the effort, it's definitely worth it in the end.

Well-presented, well-designed and very, very tough

Kati Hamza

THE One REVIEW

They dazzled you with Future Wars, intrigued you with Operation Stealth and mystified you with Cruise For A Corpse. Now, Delphine's Parisian programmers are back to take you on a journey...

ANOTHER WORLD
DELPHINE

PRICE
£25.99

OUT
NOW

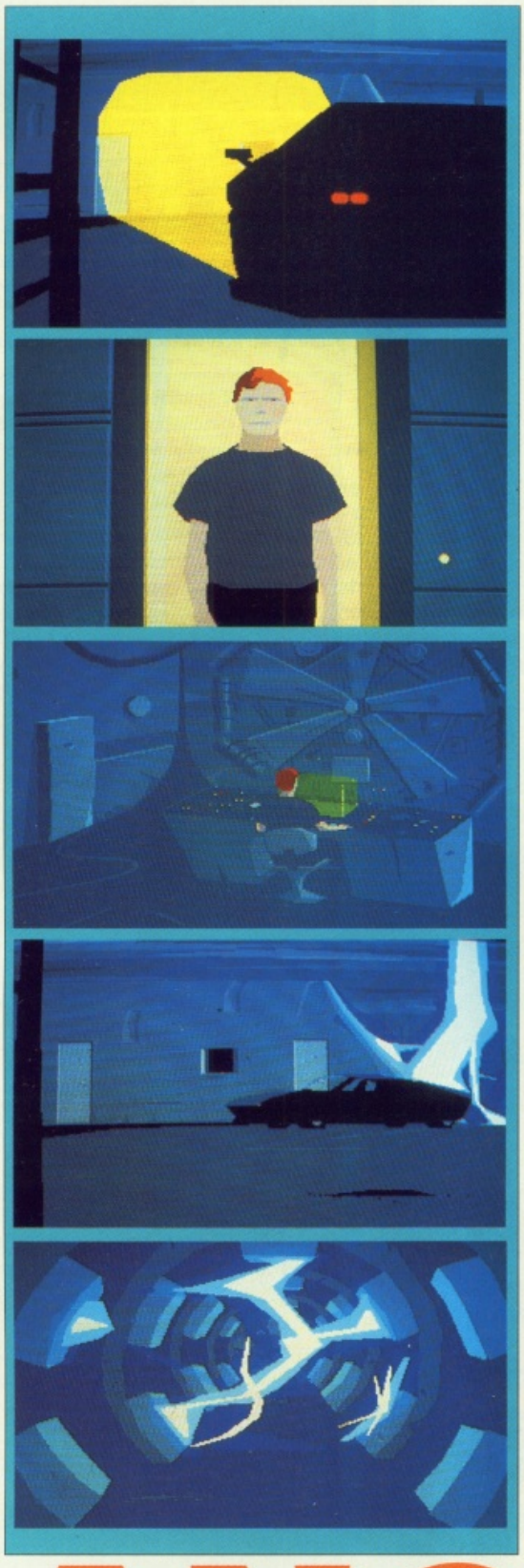
GRAPHICS
92%

SOUND
91%

DURABILITY
90%

PLAYABILITY
93%

OVERALL
93%



LESTER KNIGHT CHAYKIN: boy genius, nuclear scientist, hair the colour of a carrot, drives like a maniac. Pulling up in his Ferrari outside his laboratory one evening, Les could scarcely have imagined what incredible events were going to take place.

Everything appeared normal. The computer ran its obligatory security scan, made a half-hearted attempt at pleasant conversation and left Les to get on with his work. His desk was nothing short of un-amazing, littered with notes, soft drink cans and his terminal. Nothing appeared to be out of the ordinary. Oh, and there was a storm brewing outside.

Les started his experiment, the acceleration of nuclear particles, pulled open a drink and sat back to see what the computer would say to his scientific questions. He wasn't around long enough to hear the answer.

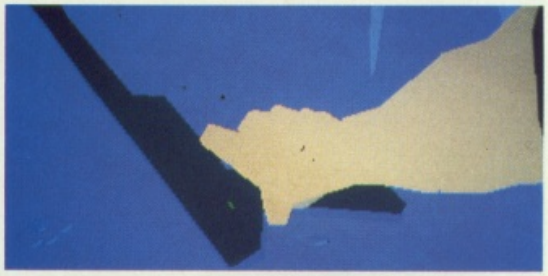
The storm had got into full swing, attracted by the dynamics of Les' experiment. A freak bolt hit the lab and surged into the experiment chamber, hitting the nuclear particles and unleashing a massive explosion that rocked back to Les' desk and engulfed the hapless young scientist. He awoke to find himself underwater. Strange, he'd always thought heaven was draped with clouds. He was still sitting at his desk, and the huge weight was pulling him down towards some very unfriendly looking vines. Les saw a light from above, slipped out of his chair and swam up. What he saw when he surfaced nearly made him choke...

YOU BEGIN THE GAME (assuming that you escape from the creature at the bottom of the lagoon) stranded in a barren landscape. All around you rocks are falling and there's a very strange creature eying you from afar.

YOU SOON DISCOVER what it is when it leaps out at you, fangs dripping with saliva. It's safe to assume that he isn't friendly so it may be time to take the coward's way out.

ANOTHER

YOUR ESCAPE FROM THE CREATURE is aided by two cloaked figures. However, just when you think you're safe, they blast you and dump you in a cage with another prisoner.



ESCAPING FROM THE CAGE (in true Indiana Jones style) you stop to pick up the guard's fallen gun. With three power settings – blast, force field and megablast – it should come in handy as you try to discover just where you are.

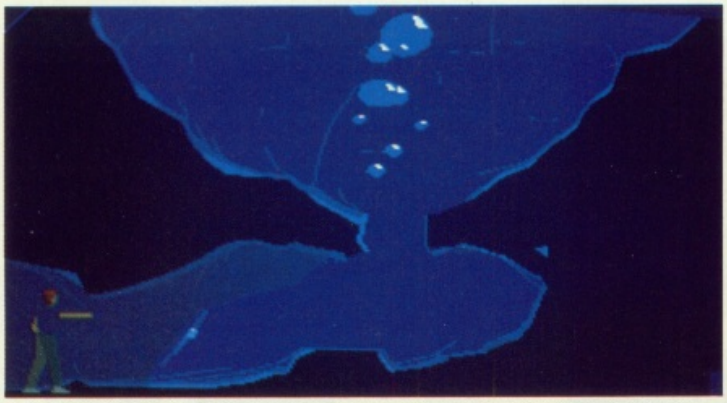
ANOTHER VISUAL AID to help you get your bearings comes at the top of a lift. A panoramic view of the alien world lets you see what lies ahead. Of course, you've still got to figure out a way home.

By now, your gun will be running out of power. Luckily, these re-charge points are scattered throughout the alien base. The hair-raising experience will continue to top up your energy reserves whenever you need it.

WITH GUARDS in hot pursuit, the imprisoned alien helps you flee into an underground sewer system. There's very little room, so you'll have to make sure you don't meet any long drops.

R WORLD

LEAVING THE BASE, you glance around to see your friend being chased by more guards. Still, you don't have time to worry about him (or her), you have to find safety in the nearby rocks.



THE CAVES CONTAIN all sorts of surprises, not least of which is that when blasted, rocks tend to crumble away. If there is water above them, even worse. Run away!

BY THIS POINT, Les is thoroughly confused. Back inside another base, you get to see how your companion is doing. Looks like he needs your help, but how to get to him?

THIS MAY NOT HAVE BEEN the best of routes. Hitting you square in the face, the guard decides to have a little fun before killing you. Could this be the end, or do you have one last trick up your trouser leg?

THE WORD

ANOTHER WORLD **IS VERY... BLUE. Very, very blue. In fact, if another colour is used in many of the scenes, you'd be hard pushed to spot it. Another World is also very, very good, coming as a superb break from all the big licences, coin-ops and other Christmas biggies. You can say what you like about Delphine, when it puts its mind to something, you know the result is going to be worthwhile. Atmosphere, moodiness, graphics that blow your mind and sound that slaps it right back in place again. Everything that made *Future Wars*, *Operation Stealth* and *Cruise For A Corpse* such big hits, has been combined in one big package. One thing I do miss is the text. Yes, as strange as that sounds, the completely joystick-controlled environment does, at times, feel a little cold and unwelcoming (and that has nothing to do with the large aliens with guns trying to shoot you). An explanation of certain scenes or some stand-alone animations, carrying the story would have helped. The whole thing does have a very film-like feel to it though, as did Delphine's other Cinematique games. Quick cuts, close-ups and smooth animation all add to the tension and atmosphere created (just tell me that when the large lion-type creature jumped out at you for the first time, you didn't jump). This is all helped by the comprehensive control method that adapts to fit the surroundings. Pulling down will usually just make Lester duck, but in a situation where his gun is on the floor and the lasers are flying, he'll perform a combat roll. Delphine has thought of everything, and while the first few levels are fairly simple, the later ones get infinitely more complex and require some very intelligent thought. The whole thing smacks of *Dragon's Lair*, but with one major advantage: you constantly have full control over the central character. Another World is a superb product, extremely classy and very, very playable.**

Breaking new ground and breaking it well, Delphine has yet another winner

Paul Presley

Legend Software

16 Linden Gardens, Chiswick, London W4 2EQ
Fax: 081-995 1325
Telephone: enquiry lines 081-747 4757
Hours of opening 10am to 6pm

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WOLFCHILD

WOLFCHILD
CORE DESIGN

PRICE
£25.99

OUT
NOW

GRAPHICS 84%

SOUND 84%

DURABILITY 82%

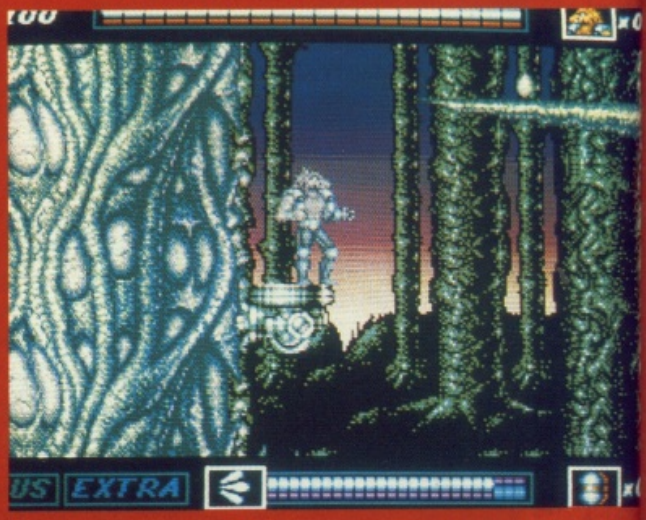
PLAYABILITY 85%

OVERALL
84%

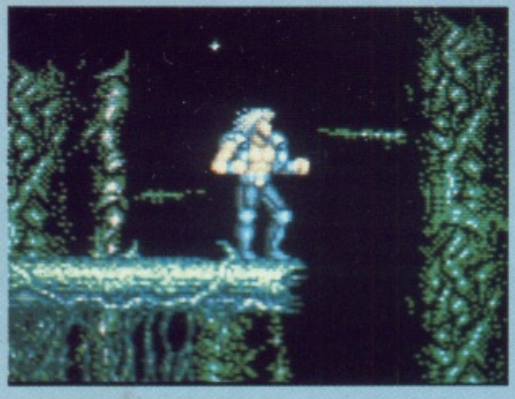
TAMPERING WITH MOTHER NATURE is never wise – but nobody told Kal Marrow that. Having ignored this basic rule, Marrow has managed to create a hybrid of half-man and half-wolf, WolfChild, a specimen who can use magical weapons and call on greater powers than any human.

On hearing this, the evil CHIMERA organisation kidnapped Kal and killed his family in order to gain the secret for themselves. Unknown to them however, Kal's son Saul managed to escape the massacre. Now Saul wants revenge, but the only way he can defeat CHIMERA is to use his father's equipment and turn himself into one of the experimental hybrids.

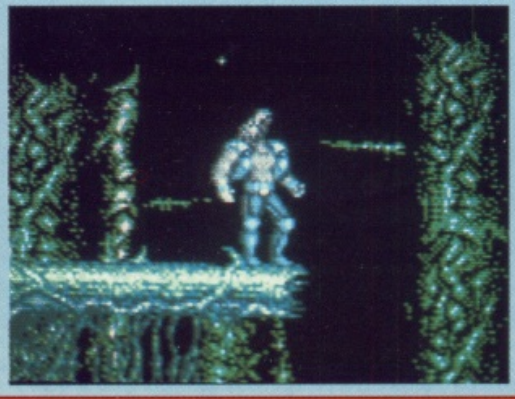
It's not as easy as all that though; because the process is still unperfected, Saul can only turn into a WolfChild and fire his magical weapons when he has conserved sufficient energy.



IT'S COLD AND WINDY, so the only way to warm up is to kick ass. To start with, Saul can only punch his way through the action (actually, he could use a smart bomb, but that would be a real waste), but as you'd expect there are plenty of pick-ups lying around for him to improve his chances with. It's not just a matter of punching everything you see though (although this is the major idea), Wolfie also has to find the correct route upwards and onwards to face the end-of-level guardian.



EVERYONE GOES THROUGH changes in life, but Saul takes things a little bit further. He grows large ears, a tail and masses of scraggly hair. Once he's assumed this haggard state, Saul can then use the magical weapons.



FANG-TASTIC FILMS

RIGHT FROM THE START, the idea of a man growing hair and fangs and howling at the moon has fascinated the people who make movies (although in the early efforts, their idea of a wolfman was usually the star wearing a furry mask over a boiler suit!). Here are just a few of the more modern efforts which deal with the subject...

AN AMERICAN WEREWOLF IN LONDON
(Lucanthorpe Film Productions)

A young American man visits England on holiday with a friend. They're warned to stay off the moors, but take no notice – and they pay for it. He survives, but his friend is torn to shreds by a werewolf. Havoc strikes London as the young American then transforms into a vicious werewolf.

A COMPANY OF WOLVES
(Neil Jordan)

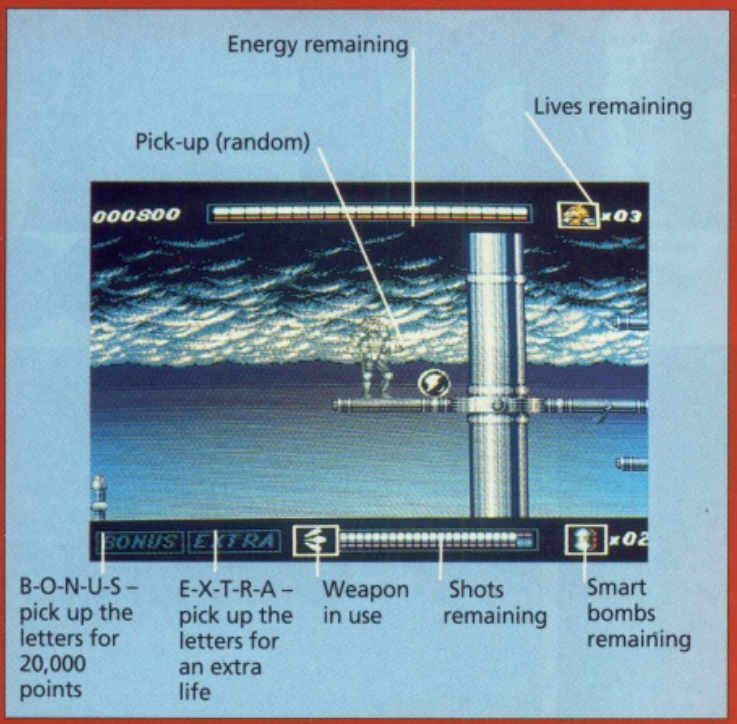
A fantasy cum horror story of the life of a werewolf. Loosely based on the fairy tale, *Little Red Riding Hood*.

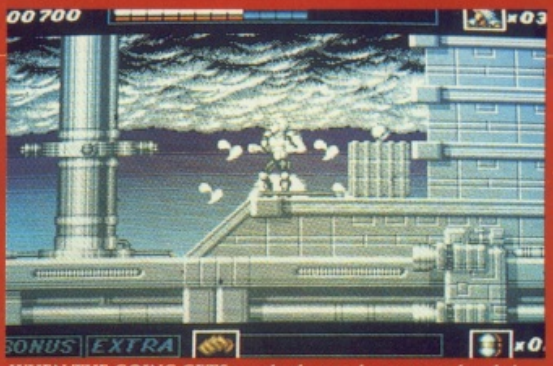
THE HOWLING II
(Hemdale)

Following a mysterious death, the occult expert Stefan (Christopher Lee) is soon on the trail of Stirba the wolf – using Dr. Van Helsing-type methods in his attempt to defeat the killer.

TEEN WOLF
(Thomas Coleman/Michael Rosenblatt)

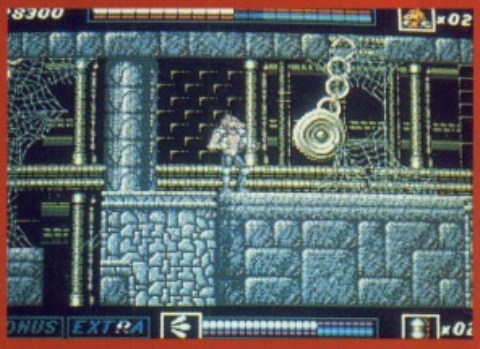
Scott Howard (Michael J. Fox) wants to be different. He dreams about scoring – in basketball, in class and especially with the girls. It all starts with an itch, then suddenly he's the coolest, most unbeatable basketball player around – and the girls just love him!


Energy remaining
Lives remaining
Pick-up (random)
B-O-N-U-S – pick up the letters for 20,000 points
E-X-T-R-A – pick up the letters for an extra life
Weapon in use
Shots remaining
Smart bombs remaining



WHEN THE GOING GETS tough, the tough use smart bombs! It's almost worth using these right at the start to enjoy the lightning-style special effect, but clever players would be better off saving them up for the end-of-level boys.

A WOLF'S PARADISE – the forest. Saul would have plenty of fun here, except that there are swarms of mutated hybrids wandering about which need to be sorted out. Once again, power-ups are plentiful, but getting to them is a problem, as the route through this level is far more difficult to find than the last. There are mechanical lifts available to get Saul up the trees, but he has to be careful, because some of them are a bit rusty and tend to fall away beneath him (usually when there's a row of spikes below).



ERGH! THEY'RE EVERYWHERE. Saul must ignore the disgusting wriggling maggots and work his way through the giant insects and boulders that come tumbling from nowhere (these can't be destroyed, so Saul must dodge them or prepare to be splattered). Not all of the creatures are out to harm him tough: the honourable grass hopper will aid him up the long climb to a platform.

AS WITH NEARLY EVERY game these days, *WolfChild* is blessed with a scene-setting, animated introductory sequence. The setting is Saul's father's lab, where our hero is carrying out the experiments to turn himself into a hybrid.

THE WORD

THE VERY FIRST THING that hits you when you take your initial dive into *WolfChild* is a pretty strong sense of déjà vu, because in many ways the opening section is very similar to *Strider* (this, of course, is by no means a bad thing: if it works once, why should they change it?). The similarity soon ends though, and further levels are quite distinctive. The game is full of some very nice touches – such as the wind blowing through our hero's hair, the enemies being swept away in the gale as Saul disposes of them and the 'meaty' feeling that you get when you punch something. There's no denying this game's beauty either. Right from the intro sequence this one looks polished, and it almost manages to reach the same high standards when it comes to gameplay, except for one or two minor irritations. The first of these occurs when you lose your 'wolf power', making it almost impossible to progress past the five end-of-level guardians. Another crops up whenever you lose a life, throwing you right back to the start with no further pick-ups available. Also, the 'invisibility' of the secret rooms could have been avoided (a little graphic reward would have been nice for finding these uncharted sections). Having said a ll that though, WolfChild is a good mixture of enjoyable game types, which would perhaps have scored a little bit higher if the player's success hadn't depended quite so much on the power of the wolf.

A rip-roaring, platform romp – and a nice new twist on some tried and tested formulae

Jools Watsham

The fight is on for control of organised crime in America. US Gold has chosen you, a humble Mafia hood, to sort it all out.

THE GODFAT THE ACTION

THE GODFATHER – THE ACTION GAME
US GOLD

PRICE
£30.99

OUT
NOW

GRAPHICS 88%

SOUND 76%

DURABILITY 82%

PLAYABILITY 79%

OVERALL 80%

THE GODFATHER, written by Mario Puzo, has inspired a trilogy of block-busting movies which detail the history of the Corleone family from 1901 to the present, using a cast of thousands.

This game is loosely based on all three films, with five levels taking the story from 1940s New York to a small US town in the 1980s. Along the way you have to wipe out an opposing family's hoods in a 1950s Las Vegas casino, infiltrate Hyman Roth's mansion in Havana and fight your way onto an opponent's luxurious cruiser in Miami.

The showdown comes at a gathering of all the heads of the Mafia families. The meeting is disturbed by a helicopter hovering outside – to maintain peace and harmony among the rival clans you have to destroy it. The price of failure is unending bloodshed...

A COLOURFUL intro sequence sets the scene: it's post-war America and five families are involved in a struggle for the control of organised crime. The game begins in New York in 1946 with news of a massacre.

FEATURING parallax scrolling, the intro pans downwards, taking in the skyline of New York and leaving you at the beginning of Level One.

THER GAME

MANY A TIME you're called on to climb up the side of a building: there's a fire escape handy, and at the top you should find a useful object. There are of course plenty of criminals leaning out of the windows or trying to drop bricks on your head.

THIS IS the start of level one: the back streets of New York in the 1940s. It's a quiet enough scene: walk a little further along the street, though, and you'll find that this town has more criminals than the Costa del Sol, and most are armed. There are three ways to avoid their bullets: duck, move 'in' or 'out' of the screen, or just shoot them first.

MUCH OF the action involves shooting, fighting and picking up objects dropped by enemies. These street scenes have a twist: not everyone you see is out to do you in. Could this woman pushing a pram be a hood in disguise? If you decide to shoot her, it could save your neck...

...or, if she was just trying to get to the shops for a tin of powdered milk, it's game over. Shooting crooks is the day-to-day business of the Mafia man, but wiping out humble civilians brings shame and dishonour upon your line, and your family is quick to disown you.

THERE ARE FIVE levels in all, each consisting of a street scene and a 3D 'Duck Shoot' style section, where you have to wipe out enemies who appear from behind handy bits of scenic camouflage. Whichever level you're on, bullets are bad for your health: eat too much lead and you'll face a grave situation.

THE WORD

ONE OF THE FIRST things you notice about this game is that, without the *Godfather* name tagged onto it, you wouldn't be able to tell that it was based on the films. There are a couple of sequences – the final helicopter shoot-out, for example – which draw their inspiration from celluloid, but otherwise the characters bear no likeness to their movie equivalent, and the music is only vaguely evocative. This is no bad thing, since lurking behind the licence is a decent shoot 'em up, with enough difficulty and depth to keep you coming back for many a night. It looks good, too: the background graphics are unerringly excellent and convey each decade and location brilliantly, and all the sprites are well animated. The only visual drawback is the scrolling, which slows annoyingly when there is plenty happening on-screen (such as a couple of cars appearing at once). The action is ambitious and reasonably tough: the division of the levels into street scenes (with tough end-of-level opponents) and 3D Duck Shoot works well, but there is a fair amount of disk swapping if you only have one drive. The presentation is a bit disappointing: apart from an excellent introductory demo, there's nothing in the way of in-game statistics, such as a health meter, nor any information about the objects you can pick up. The instructions don't help much: all you get is some background and the joystick controls. This is a fairly simple action game, so you don't need a huge manual, but for over £30 you expect more than a single information sheet and an eight-page mini-booklet detailing 'a pictographic history' of The Godfather trilogy. If you can put up with its faults and the relatively high price tag, there are six disks' worth of challenging shoot 'em up action ahead.

An ambitious conversion of a difficult licence

Gordon Houghton

A good heart these days is hard to find, especially when it's in four pieces. Enter a diamond-clad, jumpsuit-wearing hero from a bizarre world.

HARLEQ

HARLEQUIN
GREMLIN

PRICE
£25.99

OUT
LATE FEB

GRAPHICS 91%

SOUND 90%

DURABILITY 92%

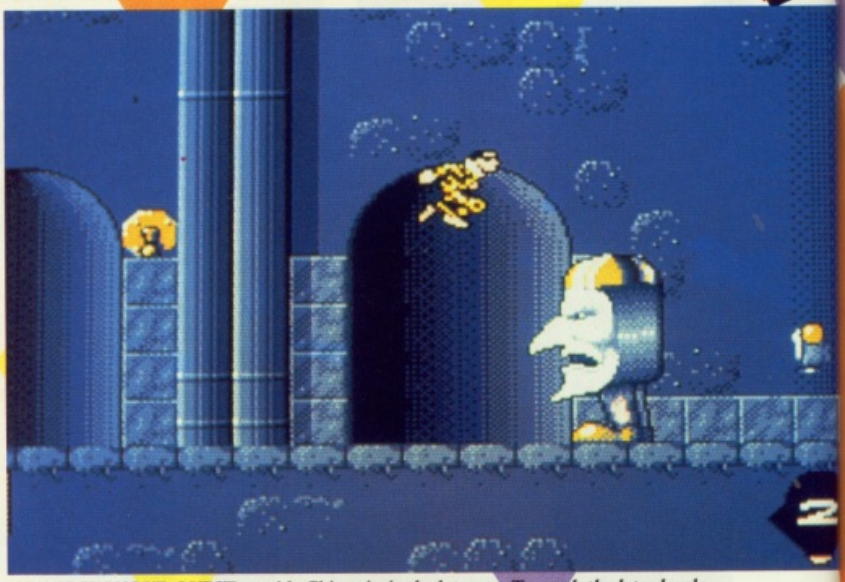
PLAYABILITY 89%

OVERALL
90%

THE LAND OF CHIMERICA IS IN TROUBLE. When the Harlequin left his homeland for pastures new it was a happy, thriving, pleasant place with many weird and wonderful areas and many, many colourful creatures.

Not any more. Chimerica is now a broken place. The lands are filled with villains and creatures bent on wreaking havoc and to make matters worse, some dastardly ne'er do well has rent its very heart asunder, splitting it into four pieces and scattering them across the conveniently platform-laden land.

No Harlequin worth his face-mask would stand for such an outrage and with only his own beating heart, his spacehopper and his curious fish-changing ability for weapons, he sets out to put things right.



YOU BEGIN YOUR QUEST outside Chimerica's clock tower. To reach the later levels you have to grab hold of a kite at the top. Unfortunately, this isn't possible unless you get the clock hands to move, which you can only do if you find the switch within the clock's inner workings.

COMPLETING THE LEVELS within the clock, you make your way back to the tower and grab hold of the kite. This takes you to a bonus stage in the form of a simple shoot 'em up.

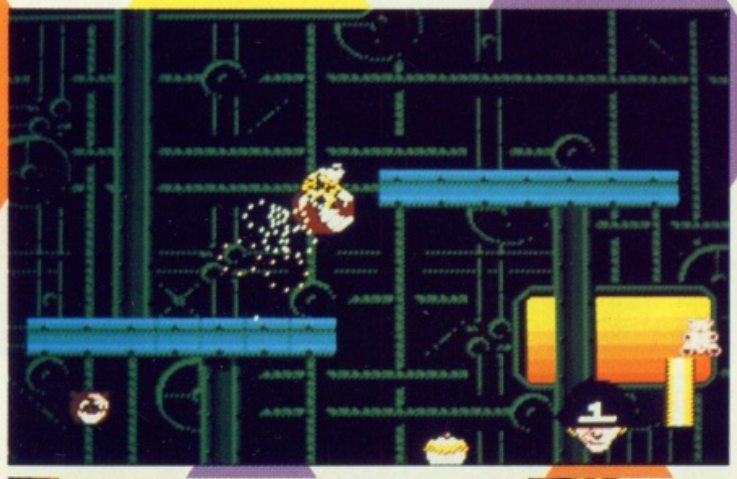
THERE ARE 22 levels in *Harlequin*. This between-level map shows you whereabouts you are, how much of the game you've completed and what levels are yet to come.

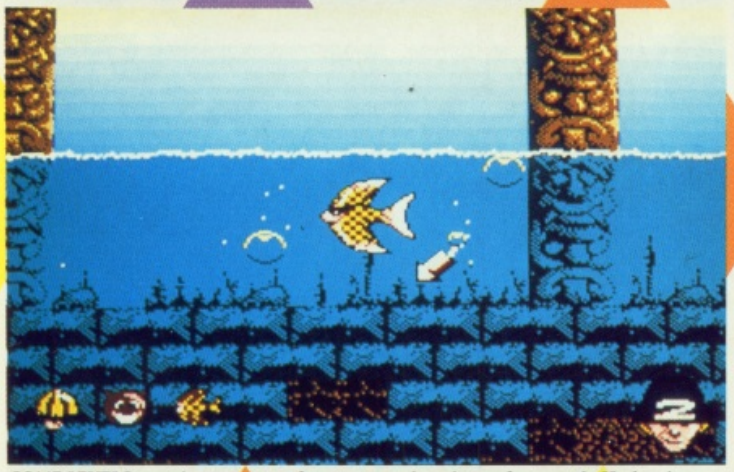
THERE ARE PLENTY of puzzles, although it isn't always clear where they are. To help you out, a light bulb occasionally appears above your head, indicating that if you wait around for a moment, a clue will reveal itself.

QUIN

SCATTERED AROUND the levels are small jack-in-the-boxes containing a bonus of some sort. Just stand in front of them and the bonus will shoot out. Usually it will be a life-restoring hamburger, but occasionally something more fruitful is on offer.

SPACE HOPPERS allow you to travel across long distances with a certain degree of safety. Bounce onto an enemy and he's unlikely to survive.





SOME LEVELS contain vast areas of water to explore, but unfortunately Harlequin can't swim. Pick up a fish icon from one of the jack-in-the-boxes and you can transform into a beautiful angel fish.

ANOTHER BONUS is in the form of a circling shield arrow. Up to four can be picked up, forming an impregnable barrier – until they run out of power, that is.

THE WORD

THERE'S NO DOUBTING *Harlequin*'s complexity: not since *Gods* has a platform game been so 'intelligent'. A good example of this is the virtual television – you have to find a switch in the warehouse section that selects a channel on the end-of-level TV. You can then enter that program, play the level, come back out, change the channel and go back in again to play a different level. The fact that you can also take any route you like, often playing through some levels in order to open up another route on a previous one, also adds to the sheer enjoyment of the game. That's the key, Harlequin really is an enjoyable game to play. You feel as though you're actually achieving something as you progress through the levels and you're rewarded with some fantastic graphics and sound effects. If there is a gripe, it's that the control method is somewhat tricky to get the hang of. The strange inertia system can often make timing jumps pretty difficult and you can find yourself plummeting to the bottom of a particularly tricky section after missing a tiny platform. You'll probably get used to it in time, but it is offputting at first. Still, Harlequin is one of the best platform games to come along for ages. The dark and moody atmosphere might not suit everyone, but once you get into it you'll find it hard to get back out again.

A superior platform cum puzzle game with bags of atmosphere

Paul Presley

Radiation leak? Mutated enemies? Mysterious circumstances? Sounds like time to send in Jools Watsham...

RUBICON
21st CENTURY ENTERTAINMENT

PRICE
£25.99

OUT
NOW

GRAPHICS
87%

SOUND
86%

DURABILITY
56%

PLAYABILITY
70%

OVERALL
66%

BEGIN YOUR working day on a barren wasteland, defaced by a volcanic eruption, where you're attacked by swarms of flying creatures, dropping gnashing skulls armed with vicious teeth. Kill these off and you can progress to the next part of the level – but only if you manage to deal with the numerous mid-level guardians.

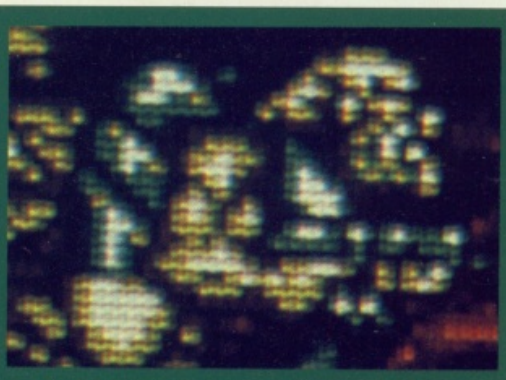
RUBICON

THE YEAR IS 2011 and an explosion has wrecked a Russian power plant, causing a massive radiation leak which has spread as far as Finland. Although all the survivors have managed to reach safety, the countless attempts which have been made to make the plant safe again have all been unsuccessful – some missions have even ended in suspicious circumstances.

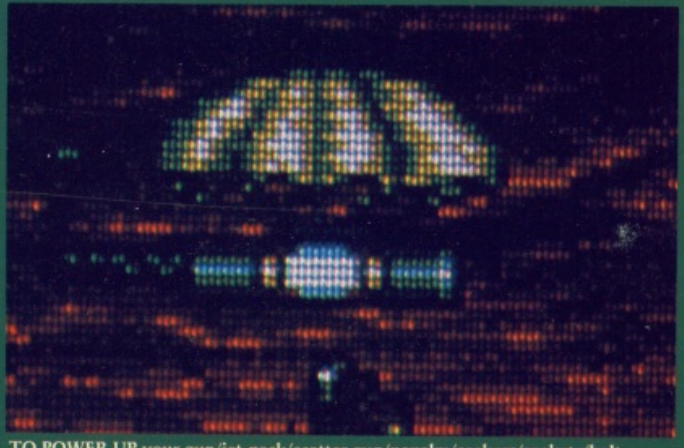
Worse still, reports are beginning to trickle back of mutated animals roaming the area, savagely attacking anyone who goes near the power plant.

Being a hard ex-army Colonel, you're just the guy to sort out this mess. To successfully reach the plant, you need to make your way through the seven horizontally scrolling levels, which are all infested with mutated weirdos with one thing in common... a taste for your blood.

If you think you've got what it takes to hold down your dinner when confronting these mutations, and your biceps bulge enough to scare most of them away without a fight, then get out there and get blasting.

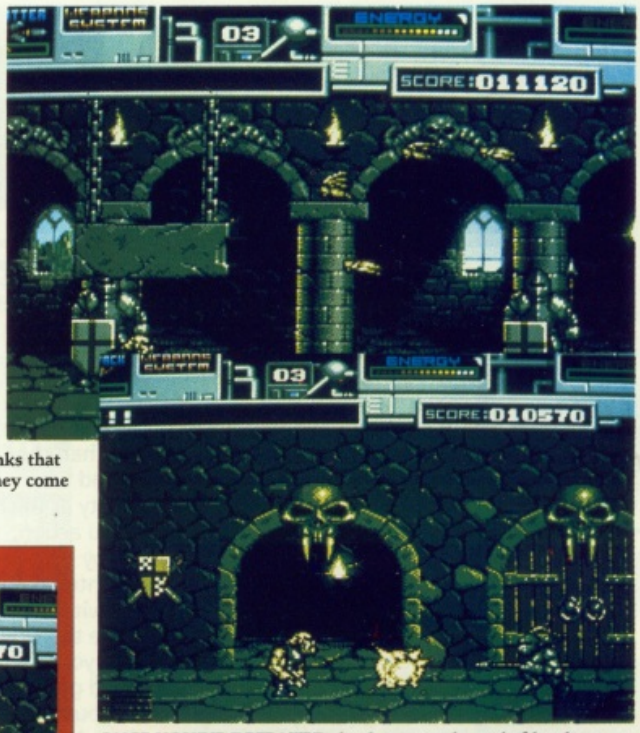


THE JET-PACK is particularly useful when confronting a large guardian, as most of them have their weak spot higher than shoulder level.



TO POWER UP your gun/jet-pack/scatter gun/napalm/seekers/rockets/bolt lasers, all you have to do is select the one you want and press the corresponding function key. From then on, you simply collect the canisters which periodically appear throughout the game. Simple!

THE FUTURISTIC LEVEL is full of mechanical robots, huge helicopters and tanks that repeatedly throw firepower at you, and don't give up too easily – worse still, they come at you from both sides of the screen.



ONCE YOU'VE DEFEATED the dragon at the end of level one, it's time to make your way through the castle. Inside, the main ugly is a gargoyle who jumps around the screen breathing fire at you. Other obstacles include concrete slabs which fall on your head and mysterious trapdoors.

IN THE CASTLE the enemies are particularly big and nasty. The first you encounter is a big, fat, ugly giant. He merrily sits there and hammers the floor, making the ceiling fall down. After repeatedly shooting and dodging, this guy will be easily wasted.

NEXT IN LINE is a massive skeleton. He jumps around the screen, slashing and swishing a sword at you. His fight pattern is very basic (jump left, jump right), so defeating old skinny should be a breeze.

LAST BUT NOT LEAST is the whipper. This kinky fiend continually attempts to whip you. You can't get too close, so a jet-pack and seekers are a good idea at this point.

THE WORD

IF LOOKS COULD KILL, then this game would have no trouble destroying the opposition, as it incorporates some of the nicest backdrops and enemy sprites I've ever seen. But what good is that when the action slows down as soon as a few sprites jump onto the screen? What a choker! There you are, trying to get past one of the guardians when suddenly the whole screen decides to go into slow motion. Come to think of it, the storyline's none too bright either: it says that you're entering a radiation zone that's infested with mutated animals, but when you reach level three there's a man driving a tank! The stop/start nature of things is also very off-putting and tends to ruin the flow of each level.

Looks good, sounds good, plays badly

There, that's probably enough criticism. The music and in-game sound effects add a nice atmosphere (especially the 'God damn!' exclamation when you die), but this certainly isn't enough to justify the £25.99 asking price.

Jools Watsham

Welcome to a world where fantasy is reality and untold wealth and fame – or an early grave – await those brave enough to take their destiny in their hands.

KNIGHT

KNIGHT-MARE
MINDSCAPE

PRICE £30.99

OUT NOW

GRAPHICS 84%

SOUND 70%

DURABILITY 93%

PLAYABILITY 85%

OVERALL 80%

FOR TELLY ADDICTS, the name *Knightmare* will conjure up images of hapless kids trekking around computer-generated dungeons, wearing helmets designed to blind them and shouting a lot. In this version you start with your sight but very little else, given only the scantest details about your quest and no real reason for being there, other than the sheer pleasure of the challenge. And why not, when the challenge is as mighty as this?

Some roleplaying games offer you action, others stack the odds against you by starting you with a handicap. Knightmare does both; not only do you begin without weapons to hand but you also have to forage around a forest looking for your clothes! As you explore, rabbits and gnomes cross your path and it's here that you must cut your teeth on the battle system. With a weapon, you're allowed a choice of actions depending on your skills and the weapon type; without one, you're restricted to punches or kicks.

WHAT'S THIS? A talking tree? What was in that rabbit pie I ate earlier? "I have lost my child"? You can't pin that single parent bit on me, I always take precautions when I meet strange trees...

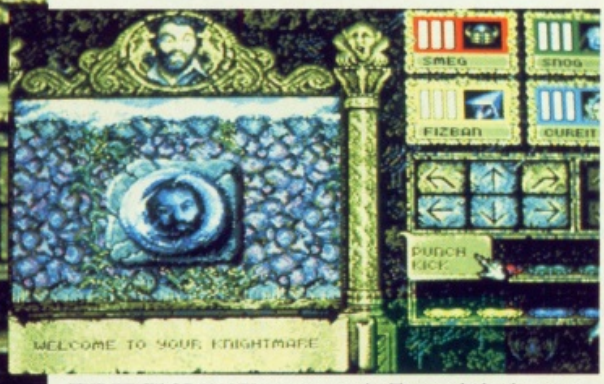
OH, YOU WANTED THE TWIG! That was what you meant by your child. Right. And you've left me this rather nifty walking stick as a reward? So kind. That'll come in handy for, oh, I can hardly count the uses. Never mind, at least the tree's out of the way and we can go through that door now.

THAT ARCANE symbol on the floor looks interesting, but where did the wall go? And those little green men don't look so happy now that we've made it disappear. Calm down, guys. No? Running away to a safe place to fight them might be a good move, then.

LIFE ON THE OCEAN, or subterranean, wave isn't everyone's cuppa, but you'll have to do plenty of rowing to find that Shield. Those snapping fishes don't look too pleasant. The trick here is to keep moving, don't let them trap you in a corner... something that happens a lot more easily in a rowing boat than you might think!

MARE

HERE'S YOUR VERY OWN version of *Blind Date*. You've got to select a class or profession for each character, then give him a name and a race. You're spoilt for choice; will you select Ogre, Elf, Gnome, Gobin or boring old Human? You can even choose whether they're right or left-handed!



THE FIRST OF MANY appearances by Treguard, the dungeon master, who pops up from time to time with helpful snippets of advice. Perhaps the most obvious comment here would be, "Call that a weapon?", as you begin as a team without any clothes on!

OKAY, I ADMIT I was wrong. How was I to know that it was a MAGIC stick, or that it will let me cast lots of stonky spells? They'll certainly come in handy, now that we've actually found the dungeon entrance and the quest for the shield is under way.

THE PARTY FACES – a rabbit! Time for revenge for those nightmares you got as a child from watching *Monty Python's Quest For The Holy Grail* when you should have been doing your homework. And you're armed with a terrifying, merciless, killer... twig.

THE WORD

LAST TIME AROUND, *Knightmare* wouldn't have won an award for anything. This time it won't get one for originality either. However, an old idea can still work if it's done well and Tony Crowther seems to be capable of doing that. Knightmare is difficult enough to make you want to headbutt the keyboard in frustration and it's varied enough to keep all roleplaying fans glued to their mice for many eye-straining hours, too. Graphically, the game is superb: colourful, rich and imaginatively drawn. There's just one snag: the small details on the screen, the buttons to press and objects to gather are sometimes hard to spot, which is fine in terms of the difficulty level, but just try spotting them after a hard night's monster-bashing. There's a spell, Glow, which makes the spotting of keys and such like a bit easier, but this doesn't help early on when you don't have the magic staff. There's little here to remind you of the TV show. If you were looking for a solution to the frustrating "I could do better than those idiots" feeling that you get when you're watching telly, then look elsewhere. However, if you're a roleplaying fan who isn't all that keen on sleeping, Knightmare could very well be the game for you.

Hardly original, not much of a licence, but enjoyable nonetheless

Ashley Cotter-Cairns

Hudson Hawk does it, Robin Hood does it, even Robert Maxwell got involved in it (or so they say). Now US Gold introduces a pair of thieves to beat the lot.

BONANZA

BONANZA BROS
US GOLD

PRICE
£25.99

OUT
NOW

GRAPHICS
80%

SOUND
85%

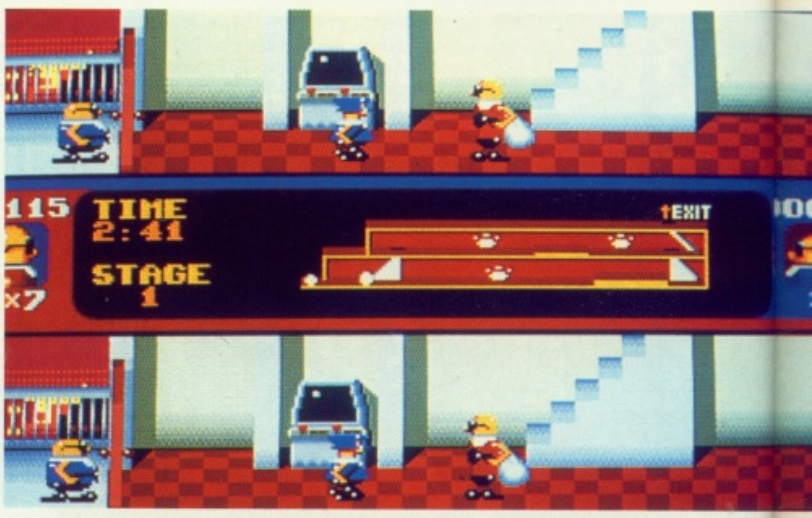
DURABILITY
72%

PLAYABILITY
79%

OVERALL
80%

MOBO AND ROBO (or is that Robo and Mobo?) have had enough of the burglar's dangerous lifestyle. Skulking around in shadows, using suction cups to climb tall buildings, constantly on the run from the law: it's all become too much and the pair have decided to reform, go straight, turn over a new leaf. Unfortunately, fate seems to have turned that leaf straight back again.

A mysterious stranger has hired the boys to do the very thing they're trying to steer clear of – burglary. A series of robberies have hit the stranger's businesses and he needs to have his security forces tested. All the boys have to do is to break into each of the buildings and retrieve certain objects, all the time avoiding the watchful eyes of the guards. If they succeed, riches untold await them. If they fail, it's straight back to the local nick.



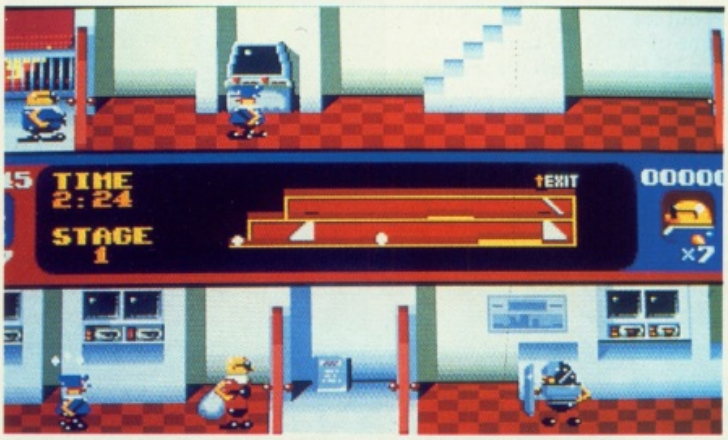
THE BIGGEST TASK facing the two boys is overcoming the guards on each level. There are two types: security officers, who either shoot or club you over the head and the armoured guards who can only be hit from behind and rush to attack whenever you're spotted.

TO AVOID BEING SPOTTED by the guards, Mobo and Robo can either shoot them and run or hide in the shadows. Pressing their backs flat against the wall, they go unnoticed.

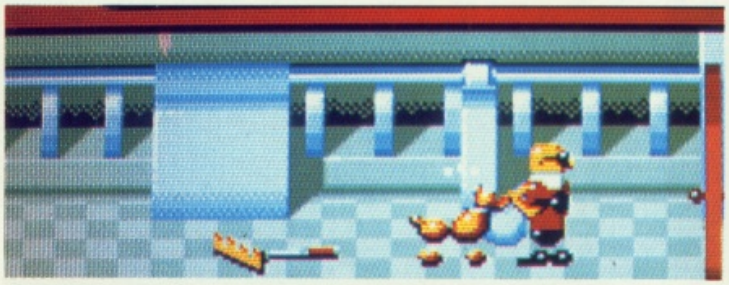
SOME BUILDINGS have more than one complex: one way of traversing the distance quickly is by a rope slide. Starting the slide is simply a case of jumping onto the pulley. Stopping is trickier, involving a face-on collision with a nearby wall.

ANOTHER WAY of reaching the roof is to use a springboard. On some levels these mini-trampolines can be found, just waiting to be jumped on. Be careful though, there may be something nasty waiting for you at the top.

A BRO$

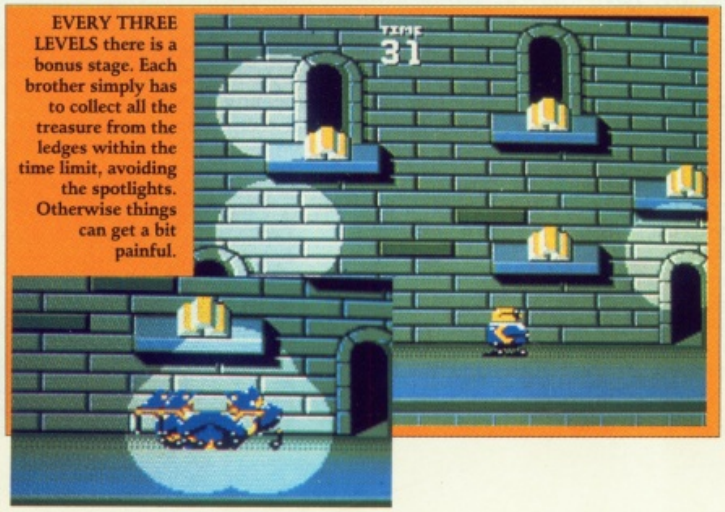


There are a number of objects for the Bros to collect. Depending on which level they're on, these can range from fruit machines to gold bullion.

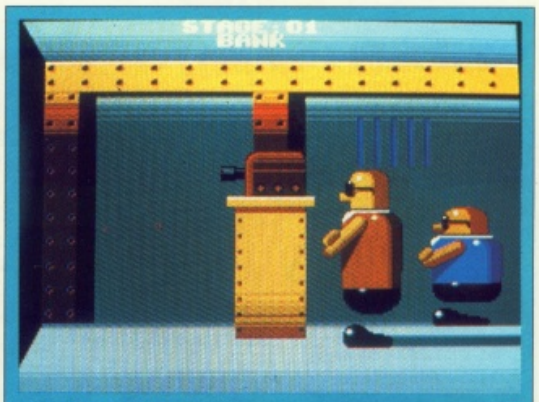


ALL GOOD security forces use dogs and these guys are no different. Thankfully they tend to be dopey, but should they get you, in true pit-bull fashion, they don't let go.

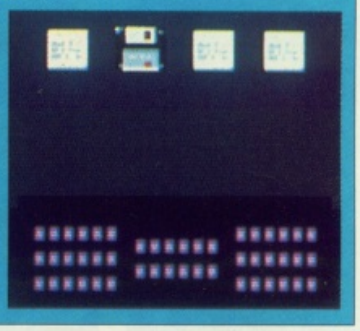
ONE OTHER TYPE of guard is the fat bomber. Although pretty harmless himself, his bombs can do untold damage if they're not avoided.



EVERY THREE LEVELS there is a bonus stage. Each brother simply has to collect all the treasure from the ledges within the time limit, avoiding the spotlights. Otherwise things can get a bit painful.



BEFORE EACH LEVEL, the twosome go over their plans. The required amount of objects is shown, along with what type of building they're about to 'hit'.



THE WORD

***BONANZA BROS* IS SOMETHING of an oddity. Its look, style and atmosphere are completely different, and I'm not entirely convinced that they work. For one thing, the front-end graphics look as if they've come straight off an 8-bit machine. The main problem, though, is repetitiveness: one level is pretty much the same as all the others, one guard is as hard as another and even the two Bros behave in the same way. If Robo had some different abilities to Mobo, things would already be 100 per cent better. The game isn't at all bad to play, it's just that it could have been a lot better. There are some very clever parts – slamming the door in someone's face, pressing up against a wall to hide, using a rope and pulley to traverse rooftops. You can see some of the thought that went into it, but you can't help wishing that there was more. Bonanza Bros is exactly the kind of game that you could find yourself wasting a couple of ten pences on in the arcade, but not something you'd want to spend any lengthy amount of time with.**

Enjoyable enough, but too limited to make a lasting impression

Paul Presley

CHEAP AND CHEERFUL

A little strapped for cash? Well never fear, cos Watsham's here with a round-up of all that's new for under a tenner.

RATING

5 ABSOLUTELY BRILL (Kill for it)

4 BRILL (Maim for it)

3 PRETTY BRILL (Ask nicely for it)

2 NEARLY BRILL (Hint for it)

1 NOWHERE NEAR BRILL (Don't ask for it)

3D POOL

STAR BUY

KIXX £7.99

WE'VE ALL DROPPED our jaws and gasped in amazement at the unnaturally realistic 3D ball action in Archer MacLean's wonderful *Jimmy White's Whirlwind Snooker*, but let's not forget that this wasn't the first game of its type – that honour goes to Nick Pelling's *3D Pool*, which we reviewed in the same issue as *Kick Off* and *Rick Dangerous* (Issue Nine, published in June 1989!) awarding it a then-impressive 88 per cent.

5

Although it pales in comparison to its newer relation, 3D Pool is still a remarkable game: it looks good, it feels perfect and has enough options to keep even the most schizophrenic player happy.

Mr. MacLean promises us his own rendition of pool in the near future (see News), complete with numbered balls. However, if you fancy yourself as a bit of a Fast Eddie and don't really want to wait to hit the tables, then this will make a more than adequate stopgap.

JAMES POND: UNDERWATER AGENT

GBH £7.99

IF YOU ONLY KNOW James Pond though his Mario-beating exploits in Robocod, then here's your chance to catch up on his first great adventure, as the watery wonder (86 per cent, Issue 26) has returned in pocket-sized budget form.

Once again the plot's a little silly: the inhabitants of dry land have polluted the waters and J. P. is the only guy who can sort out the mess. Initially armed only with deadly bubbles, our hero has 12 levels to clean up – to help him out, he can pick up all sorts of useful gadgets at his home (such as the goldfish bowl which is used in the seal rescue).

Not all levels are in the warmth of the waters though: certain tasks require the scaly superhero to take to dry land where even more formidable foes await.

Cute is the first word that springs to mind when it comes to describing James Pond: Underwater Agent, playable is definitely the second – however if there is one problem, it might just be that the 12 levels aren't enough.

4

JET SET WILLY

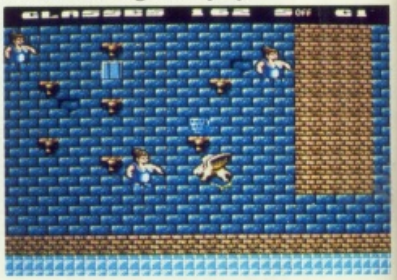
SOFTWARE PROJECTS £9.99

TWO SPECTRUM CLASSICS in the same month – I can barely contain myself! *Jet Set Willy*, of course, is the sequel to *Manic Miner*. Willy has now succeeded in making his fortune and has a yacht, a cliff-top mansion, an Italian housekeeper, a French cook and hundreds of new-found friends who are all party animals.

Maria, the housekeeper, is extremely house-proud and doesn't take kindly to the wild parties that Willy's been throwing. She's finally put her foot down and demanded that Willy clean up all of the items in the 100 rooms before he can relax in his four-poster bed.

3

This isn't as easy as it sounds. The mechanical gadgets that Willy has collected with his fortune are still running, and they tend to get in the way when you're trying to clean up. With only the 16-bit version on disk, this isn't as appealing as Manic Miner. Why? Because 16-bit technology hasn't done Jet Set Willy any favours: although the play area, sprites and background are all larger, it just hasn't got the same feel! There will be a 'Spectrum' version along soon, so real Willy fans should probably wait for that.

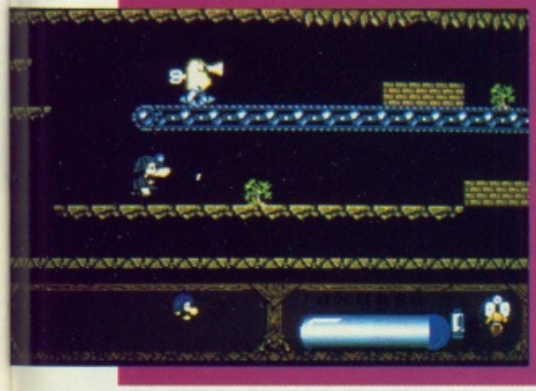


MANIC MINER

SOFTWARE PROJECTS
£9.99

ANYONE WHO ONCE HAD one of Sir Clive's little rubber-keyboarded wonder machines will no doubt remember this ancient classic, so you can just quit reading this review for a second to wallow in a little nostalgia (remember how you eventually managed to get past that darned penguin?). However, for the rest of you who haven't heard of this Matthew Smith creation, here's the storyline...

Miner Willy leads a simple life, working all around the country. One day he stumbles upon an ancient, long forgotten mine-shaft. He decides to explore and finds evidence of a lost civilisation! Carved onto the walls is the story of how they lived in peace and harmony until a war tore them apart.

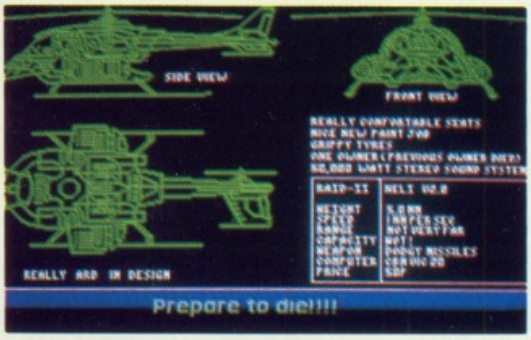


The only inhabitants of the mine now are industrial machines, still working because the people forgot to turn them off when they fled. Over the countless aeons, huge stockpiles of valuable metals and minerals have mounted up.

Willy realises that this is his chance to make his fortune, if he can find the underground store. Moving through the chambers, he has to collect keys to enter the next, eventually reaching the store room.

Included on the disk is a reconstruction of the Spectrum version, including the original graphics and sound. The 16-bit version may appeal to non-Manic Miner fans, but true fans will go straight for the Spectrum emulation.

SHOOT 'EM UP CONSTRUCTION KIT



GBH £9.99

IT'S BEEN AROUND for quite some time now (and if you look at it in purely technical terms it's no longer the leader of the pack), but Palace's simple-to-use game creator is still a must for all of you would-be Eric Matthews out there who haven't got quite enough technical know-how to get to grips with some of the more complex programs.

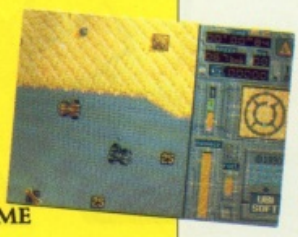
Actually, in this case the name is somewhat misleading, as this utility isn't just limited to creating simple shoot 'em ups – however, it does limit the user to two palettes – eight colours on the sprites and eight on the background (there's a sprite editor included which enables you to choose your colours and draw the sprites of your choice).

If you're a complete beginner to this type of thing, there are games supplied which have been made with *S.E.U.C.K* – just load them in to see 'how they did it'.

It has got to be said straight from the start, however, that you're unlikely to ever produce a game that would be fit to be published using this utility, but if you're looking for a way to put your ideas into practice (or even just like having a fiddle with sprites and sound effects) then this could very well be the program for you.

OTHER RELEASES

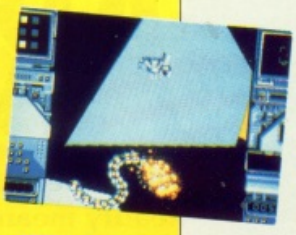
VENUS THE FLYTRAP
£7.99
(GBH)



ACTION FIGHTER
£7.99
(Kixx)

DRAGONS OF FLAME
£7.99
(Kixx)

JUPITER MASTERDRIVE
£7.99
(Action Sixteen)



SIR FRED
£7.99
(Action Sixteen)

MYSTICAL
£9.99
(Action Sixteen)

ROTOX
£9.99
(Action Sixteen)

COMBO RACER
£7.99
(GBH)

TOYOTA CELICA GT RALLY
£7.99
(GBH)

FIRST DIVISION MANAGER
£7.99
(Code Masters)

TILT
£7.99
(Code Masters)

A recreation of Storm's SWIV named Mission X, created with S.E.U.C.K.

ARCADES

What does Virtual Reality mean to you? A *Blue Peter* special on AIDS? Parents being reasonable? Everyone paying their Poll Tax? John Cook gets the low down on the latest in VR.

VIRTUAL REALITY IS, believe it or not, one of the most significant convergences of technologies since people started to file the corners off squares. The concept of submerging a human being in a generated environment is going to affect many aspects of our lives over the next 20 years, from medicine to manufacturing, design to defence.

A real understanding of its potential can only come by experiencing VR yourself; and unless you've got some good mates down at NASA or the Ministry of Defence, the only way to do that is to get down to an amusement arcade.

The only company currently offering true public domain VR systems is WI Industries, whose two latest releases are *ExoRex* and *Dactyl Nightmare*. ExoRex – which was called *Heavy Metal* in a previous incarnation – has a simple 'seek and destroy' style of gameplay, in which you sit in the cockpit of a M.A.N.T.I.S. (Medium Armoured Normal Terrain Incursion System), a giant bi-pedal fighting machine.

You've been fitted up by the evil ExoRex Corporation and now, to prove your innocence, you have to fight it out with up to four other convicts in a kind of trial by combat. The playfield is an abandoned cityscape called Arena and all four lucky contestants are lowered into the combat zone on lifts at its four corners. Sitting in the 1000SD unit, you control the M.A.N.T.I.S. using a steering wheel for direction of movement, pedals for forward and reverse and a lever with fire button on the left for Weapon Mode and fire. The direction of firing is controlled by your head movements, with the gunsight fixed to your nose. In Weapon Mode, you fire lasers and guided missiles, which lock on to your opponent if you can keep the sight fixed on him for long enough.

Pull the lever back and you get a Virtual Map of the whole city superimposed on the normal 3-D view. This Map is bigger than your view in the headset, so to study it in detail, you have to look up/down, left and right. This is useful as the Map shows you exactly where your other competitors are, but the down side is that you can't fire weapons in Map Mode and when you change back, it takes a few seconds for the system to switch on again, and for those few seconds you're fairly defenceless.

ExoRex certainly packs a punch and it would be pretty neat even if it wasn't in VR. Add to that the dimension of being inside the game itself and you have something really special.

For a more free-form, spaced out, mildly mindblowing experience, try Dactyl Nightmare, which runs on the 1000CS Cyberspace system. This is the one where you stand up while playing the game, using a 'Space Joystick' as a controller. This joystick is tracked by the system in the same way that your head movements are, and can be programmed to appear in the Virtual World as just about anything. In Dactyl Nightmare, most of the time it's a gun.

Played on a weird surreal playfield of linked platforms suspended in deep space, it's possible to link up to four machines together to make the whole thing an all-action experience.

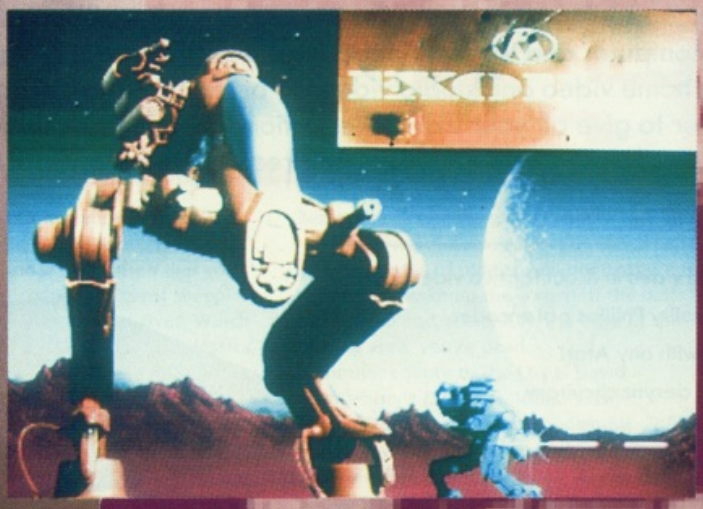
Although you don't physically walk around in the Virtual Environment (you move by pressing the top joystick button, the lower being used for firing the gun), you do have to rotate in full 360 degrees, scanning the playfield up and down – and it's this feeling of being completely surrounded by the game (probably with a gun-wielding maniac right behind you), coupled with the use of the tracked joystick as a Virtual Arm, that makes this one so wild.

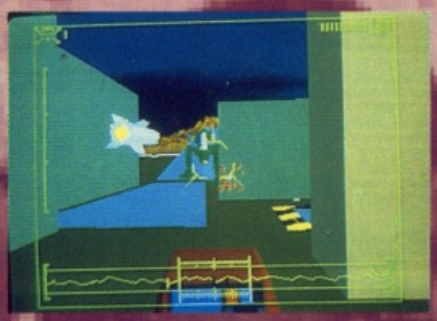
If all that isn't enough for you and you want a more complex game have been catered for with a 'Capture the Flag' mode of play, which pits two-on-two and adds extra weapons, such as a shield and....wait for it....a Virtual Axe. Watching the punters flailing around with this is particularly hoopy.

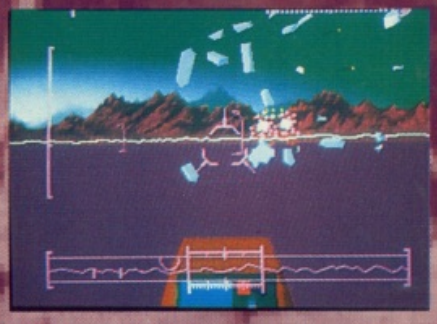
ExoRex and Dactyl Nightmare are both up and running now at two locations in London: the Trocadero in Piccadilly Circus and The Rock Garden in Covent Garden.

Even better, however, is something else which is currently in the works and which, by the time you read this, should be up and running on the first site in Nottingham.

Codenamed *CyberQuest*, this is a true D&D style role-playing adventure which looks, in a word, astonishing. Look out for more details as soon as we get them.







PICTURED ON THE LEFT is the 1000 CS Cyberspace system, the machine on which Dactyle Nightmare runs.

EXOREX HAS PLENTY of fantastic features, including a Virtual Map and an abandoned cityscape called Arena.

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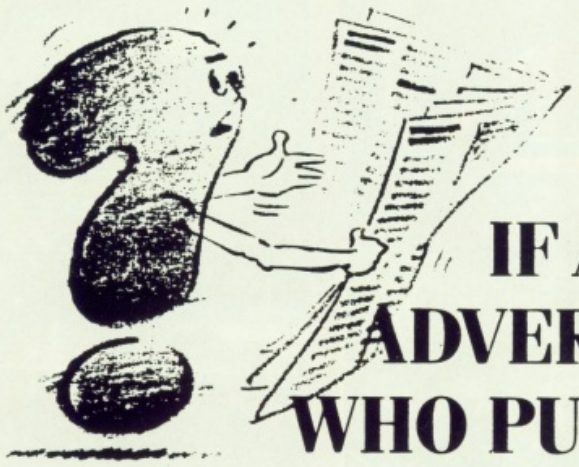

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It's a disappointing month for demos. As the post-Christmas blues sink in even further than they did last month, we take a look at the best of the worst of the worst.

THE One DEMOS

DEMOS

FEBRUARY ISN'T THE BEST TIME to make your first excited forays into the wonderful world of Shareware and Public Domain. Programmers the world over have obviously spent the last two months or so glued to repeats of *The Wizard Of Oz* and stuffing themselves with turkey, mince pies and other equally palatable Yuletide fare. Forget programming – they've had their minds on Christmas pudding, reindeer and mistletoe.

As a result disks usually on offer at this time of year aren't the sort to send you into paroxysms of pleasure – unless, of course, you're the kind of person who gets kicks out of gyrating bouncy balls and enough scrolling text to reach at least twice round the M25. So here's a plea: if there's anyone out there who thinks they can produce something a lot more spine-tinglingly exciting than the disappointing bunch of disks that we've had this month, get off that couch, dust off that disk-drive and get coding!

BARGAIN OF THE MONTH

Every cloud has a silver lining and every PD library, even in February, has the odd little gem. If you haven't already rushed out to buy a copy in response to our news piece last issue, star buy of the month has to be Jeff Minter's *Revenge Of The Mutant Camels*.

It's actually an updated version of the old C64 classic so it's pretty long in the tooth, distinctly weird and positively bursting at the seams with mutant members of the animal kingdom, but don't let these llama-loving trademarks put you off. Underneath the humps, the hair and the psychedelic colour-schemes is a decent, totally bizarre and thoroughly playable shoot 'em up extravaganza – and it's not often that you get one of those, coded by a great sheep-owning celebrity, for exactly a fiver. Watch out for the other Minter Shareware classics, *Llamatron 2112* and *Colourspace*, both of which are now available.

Want something more reserved? You could always opt for *Nethack*, a reasonable text-only adventure with an unusual beginning. Or how about *ST Vegas*, a basic but playable casino simulation which offers all the thrills and spills of Roulette, Poker, Black Jack and Slots? For sheer addictiveness, though, you can't beat Budgie UK's *Match It*, a *Shanghai* variant, complete with Chinese tiles, time limit and a Help facility. All you've got to do is locate and match the pairs, then clear the screen of matching tiles. It may not look or sound like much, but after a while you'll have to get someone to prise you away with a sheep-hook.

A GAGGLE OF GAMES

As far as the rest are concerned, you're not exactly spoilt for choice. A good bet is to go for a disk which offers a collection: that way you're more likely to come across something you like. It's worth checking out Diablo, a puzzler by Manuel Constantinides with more than a passing resemblance to Incentive's C64 classic, Zenji. The aim of the game is fairly straightforward: simply direct a rolling ball across a series of pipes by manoeuvring the tiles which make up the screen. If the ball hits a dead end, a blank or the edge of the playing area, you're dead.

Another tribute to the C64 is David Scantlebury's *Blockade*. It takes its inspiration from Firebird's budget hit, *Zolyx*, in which your objective is nothing more complex than colouring in the screen. Just use your cursor to draw lines across the playing area and the enclosed areas automatically turn blue. In Blockade, you're actually working to reveal a picture, but the basic technique of drawing lines and avoiding the spinning aliens (death on contact) is essentially the same.

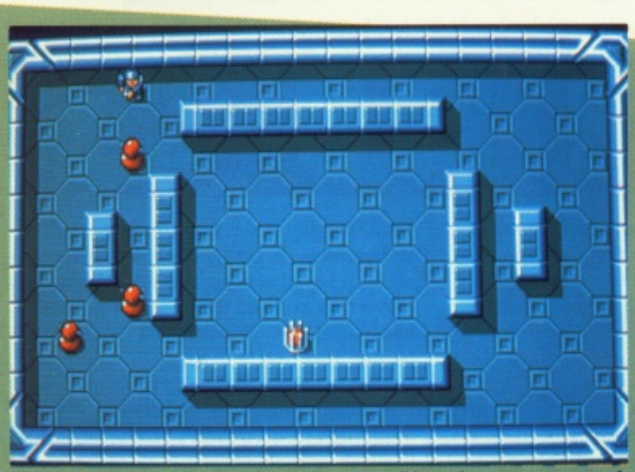
ANDROID ACTION

If waging war on metal is more your style, then both *Robotz* and the very primitive

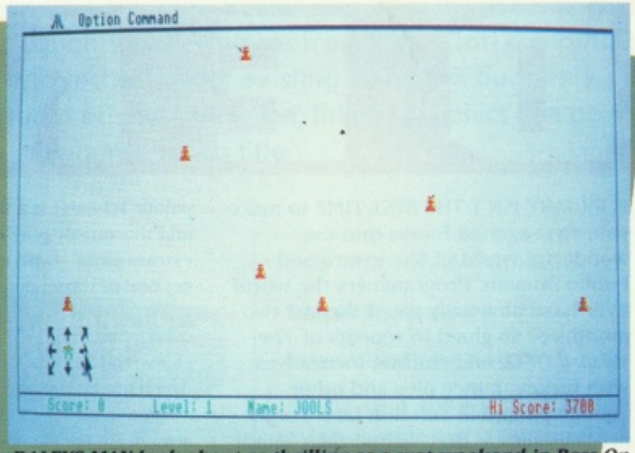
CONFUSED? You've got about 30 seconds to make sense of the screen, shift the tiles and save that ball. If you don't like pressure, forget about Diablo.

REVENGE OF THE MUTANT CAMELS: the cud-chewing ruminants bite back. Even a mini-Minter gets in on the act.

ATTRACTIVE GRAPHICS, spectacular animation. Who needs em? Puzzleability is what Blockade is all about.



NICE SPACESHIP, shame about the crew. Blast the generator and shoot those Robotz before they make silicon stock of you.



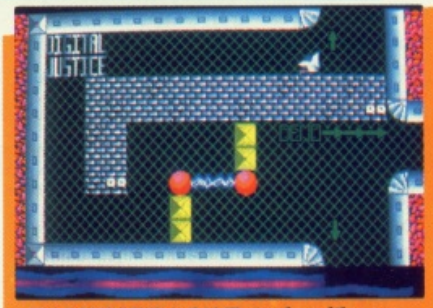
DALEKS MAY look about as thrilling as a wet weekend in Ross On Sea, but if you get it on a compilation it's definitely worth checking out.

Daleks let you do just that. Robotz is by far the more sophisticated of the two: your spaceship has been taken over by hundreds of gun-wielding metal dustbins and it's your job to tackle the levels systematically by taking out these walking tin-openers one by one. Not only are the walls of the complex electrified (touch one and you're charcoal), but a generator needs to be exploded before you can kill the robots. The action isn't particularly fast or furious, the main thing is to keep your head and proceed methodically without letting yourself get hassled into early death.

At first sight Daleks looks laughably basic: a white screen sprinkled with a dozen or so tiny sprites. There's nothing really overwhelming about the gameplay either. As Dr Who, you have the most basic resources to escape death. You can walk one pace in one of eight directions and have one sonic weapon and one teleport on every level. You and the daleks take turns to make a move, each taking exactly one step per go. It sounds tedious, it looks tedious and at first it even feels tedious. Once you get the hang of it though, it can be surprisingly good fun making the daleks collide and using the dead shells as cover. Though you probably wouldn't consider buying Daleks on its own, it's worth it on a compilation such as Merton's *Games Comp 4* which also, incidentally, features Blockade and Robotz.

A DEARTH OF DEMOS

If anything, the current crop of demos is even less inspiring than the games. Digital Justice's *Summoning the Spawn* is typical of the selection of scrollers, psychedelia and bouncing skulls that you see virtually everywhere, although there is a rather slick *Cybernoid*-style menu selection system, which involves flying a spaceship to the relevant demos. Mega 4's *Prelude Demo* offers much of the same, although it does feature an unusual black and white, newsprint-style cartoon section. On the music front, excitement is even rarer, though if you've been tempted to get your hands on Snotlins' *Bartman* music sample, bear in mind that it really is just that: a decent sample and a cute little picture of the Simpson brat.



IT LOOKS LIKE A GAME, it plays like a game but this is only the beginning. To enjoy Digital Justice's Summoning The Spawn you use this ship to travel from demo to demo.

THE BARTMAN music sample: short sample, one cute pic... and that's all there is to it.

WHERE TO GET THEM

The demos and games listed above are available from the companies listed below. If you want more information on a PD library's stock, some offer a free printed catalogue. Others offer a disk-based version for a small charge.

CAPTAIN HACKS PUBLIC DOMAIN:
19 Latimer Drive, Swindon, Essex. Tel: (0268) 416888

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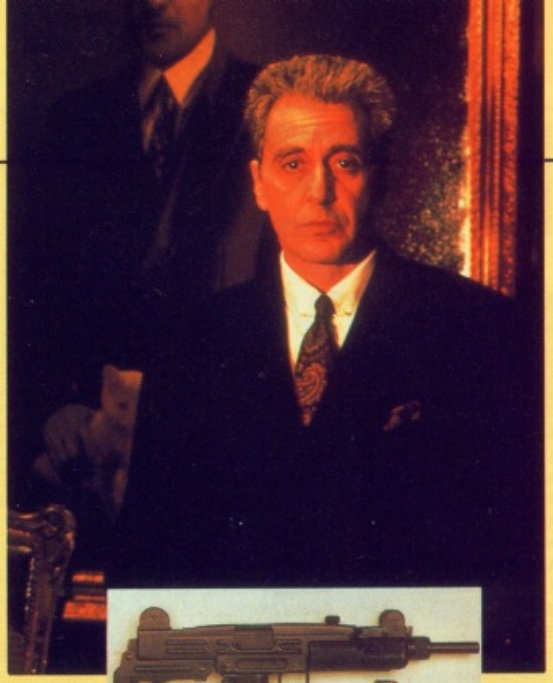

YES, THAT'S RIGHT. No longer do you have to worry about paying the mob their monthly 'donation'. Gone are the days of fear caused by knowing that you were a witness to the latest gangland killing and could have your lights punched out permanently. Now you can fight back thanks to *The One*, US Gold and Mario Puzo.

All right, so it's not a real Uzi. What did you expect, this is a family magazine you know. And in keeping with 'the family', US Gold has very kindly offered a life-size plastic replica of the very gun that's earned a worldwide reputation for Israeli arms manufacturing and was voted 'Best Small Arm 1980' by *What Gun?* magazine. The actual kit does require some assembly but, as you can see from the picture, is real enough to fool any would-be burglar who decides your house is a plump, juicy target.

But what good would owning the world's most popular sub-machine gun be if you're not in the right frame of mind to use it? To help put this right, US Gold is also giving away a copy of *The Godfather* game for the winner and 10 copies for runners-up.

So what do you do to get the gun? Well first up, read the Warning! panel as it contains some most important information. Next, answer these three questions:

1. Who is the famous director of the three Godfather films?
2. From which country does the Uzi sub-machine gun originate?
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Fill in the answers on the form below, get it signed and send it to: **Uzi When He's At Home?, The One, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU before February 28th.**

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2. Employees of EMAP Images, US Gold or the family are expressly forbidden from entering and any that do may find themselves having a little accident.
3. The editor's decision is final and can only be disputed by the Godfather. Besides, who's going to argue with him after he bit that guy's ear off? You should have seen it, blood everywhere...

WARNING!

The law requires that you should either be over 16 years of age or have your parent's/guardian's permission to have one of these kits. We at The One respect this and therefore insist that if you are under 16, you get your parent's or guardian's permission to enter this competition. Get them to sign on the entry form and all should be well.

Put your answers here:

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TIPS

FEBRUARY 1992

Oh No! More Lemmings, Magic Pockets Part 2, First Samurai and Jimmy

White's Whirlwind Snooker. Right, that's the contents taken care of. Now I need your help. Over the past few months I've noticed this continuing trend of putting silly pictures in my photo slot on the Review Contents page. Now a joke's a joke, but it's starting to go too far. Which is where you come in. This is the mag of the people (supposedly) so I want you to start writing letters of protest. Send your We Want Brian's Photo letters to the usual address and we'll see if we can't rock the foundations.

BRIAN 'ANGRY' NESBITT

OH NO M

THE CANDLE HAS BEEN BURNED so long at both ends that the flames have met in the middle, the midnight oil has just about run out, the grass has grown long under our feet and we're a gang of gibbering idiots... but it's all been worth it, as now (with a little help from DMA Design and reader Robert Phelps of Stroud in Gloucestershire) we can bring you help with that most compulsive and annoying follow-up, *Oh No! More Lemmings*.

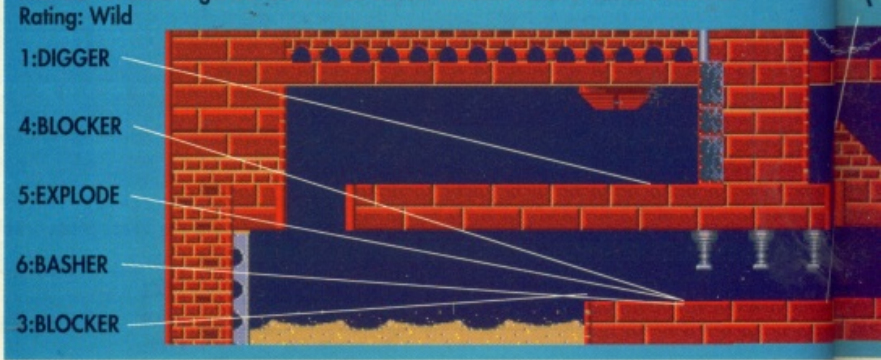
Obviously, we haven't tried to bring you a step-by-step guide to how to finish every single level, but what we have done is shown you a way through our own particular favourites. We'd be interested to know if any of you have found any other ways to solve these particular puzzles – and we'd almost kill to find out how to finish that final screen.

ROCKY VI

Number Of Lemmings: 80 98% To be Saved Release Rate: 1 Time: 3 minutes Rating: Crazy

THE SILENCE OF THE LEMMINGS

Number Of Lemmings: 50 80% To be Saved Release Rate: 5 Time: 3 minutes Rating: Wild

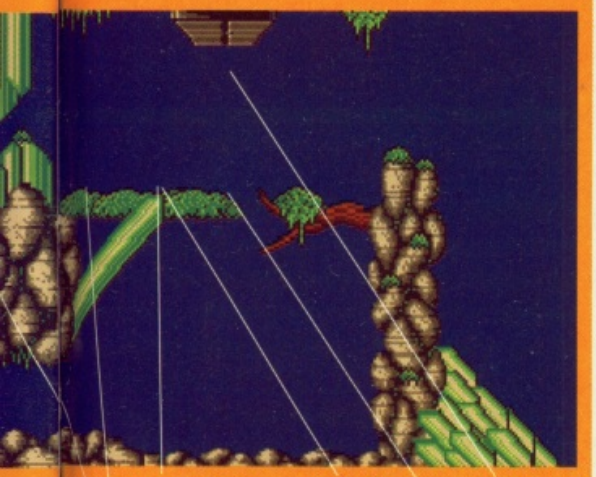


ORE LEMMINGS!

AND NOW THE END IS NEAR

Number Of Lemmings: 50 100% To be Saved Release Rate: 1 Time: 3 minutes Rating: Crazy

3:BUILDER 4:BUILDER (TWICE) POSITION HAS TO BE PIXEL PERFECT 5:BASHER 1:CLIMB, WHEN FACING LEFT 2:FLOATER

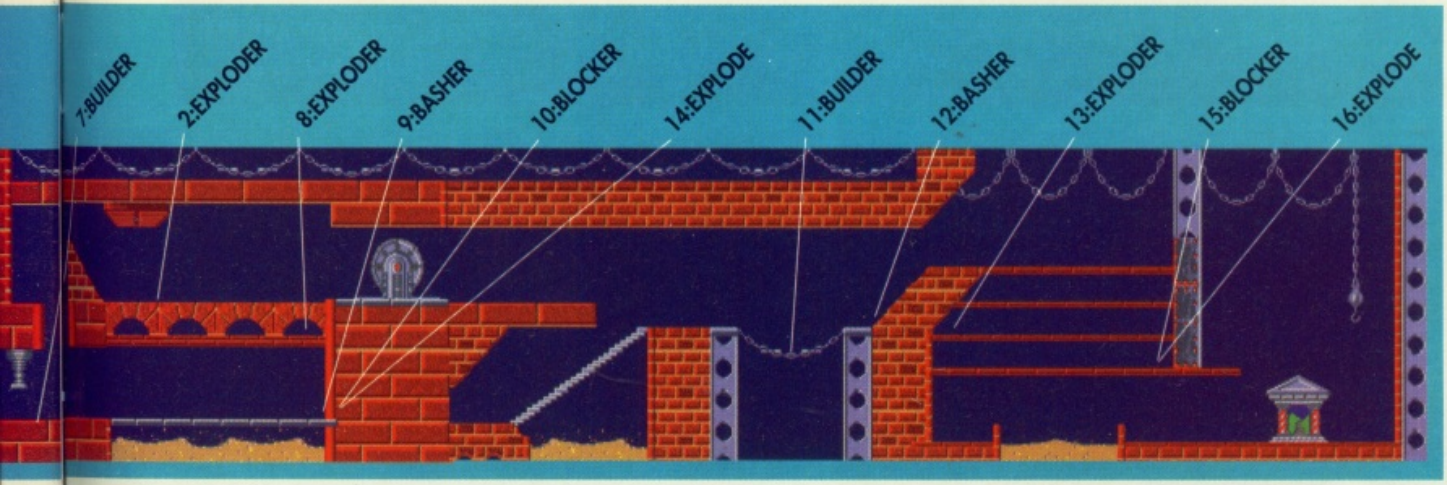


11:BLOW UP BLOCKER 4:BLOCKER (trapping one Lemming to the left) 1:FLOATER 6:BUILDER 2:BUILDER

THE FINE ART OF LIFE SAVING

The maps and annotations printed here represent just a few of our own favourites, solved in the simplest way that we can find. However, while we can guarantee that each of these solutions works, you're still going to have to indulge in a little 'trial and error', as some of the more difficult puzzles require near perfect timing and/or positioning. Anyhow, this will only add to the enjoyment, won't it?

One handy tip which might help you through some of the stickier moments is that if you pause the game (using either the 'paws' icon or the P key), you can then cycle through the Lemming options using Z and X before restarting.

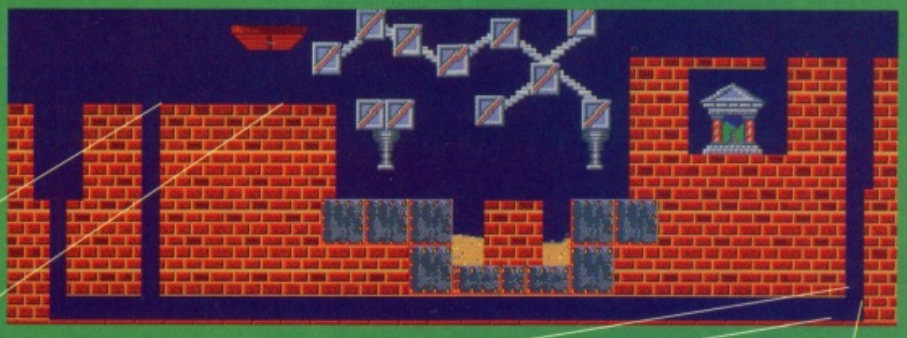


7:BUILDER 2:EXPLODER 8:EXPLODER 9:BASHER 10:BLOCKER 14:EXPLODE 11:BUILDER 12:BASHER 13:EXPLODER 15:BLOCKER 16:EXPLODE

BRIAN NESBITT'S PLAYERS GUIDE

TAKE CARE, SWEETIE

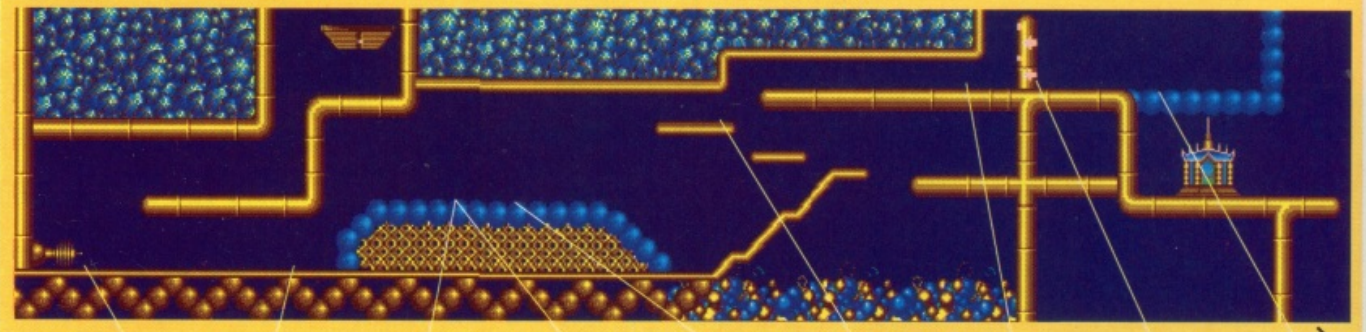
Number Of Lemmings: 1 100% To be Saved Release Rate: 1 Time: 3 minutes Rating: Wild



This little beauty is more or less straightforward – until you get to the bottom right-hand corner! Timing is essential here, but a little practice and it *will* work.

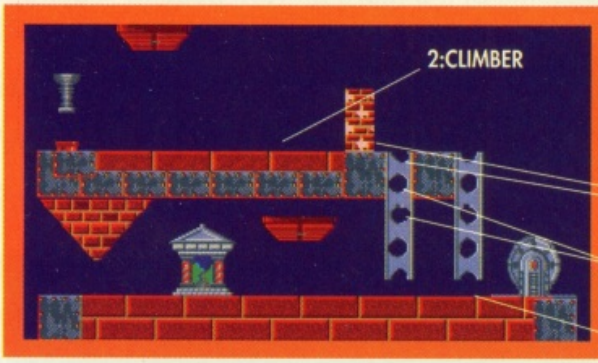
DON'T PANIC

Number Of Lemmings: 50 90% To be Saved Release Rate: 5 Time: 3 minutes Rating: Crazy

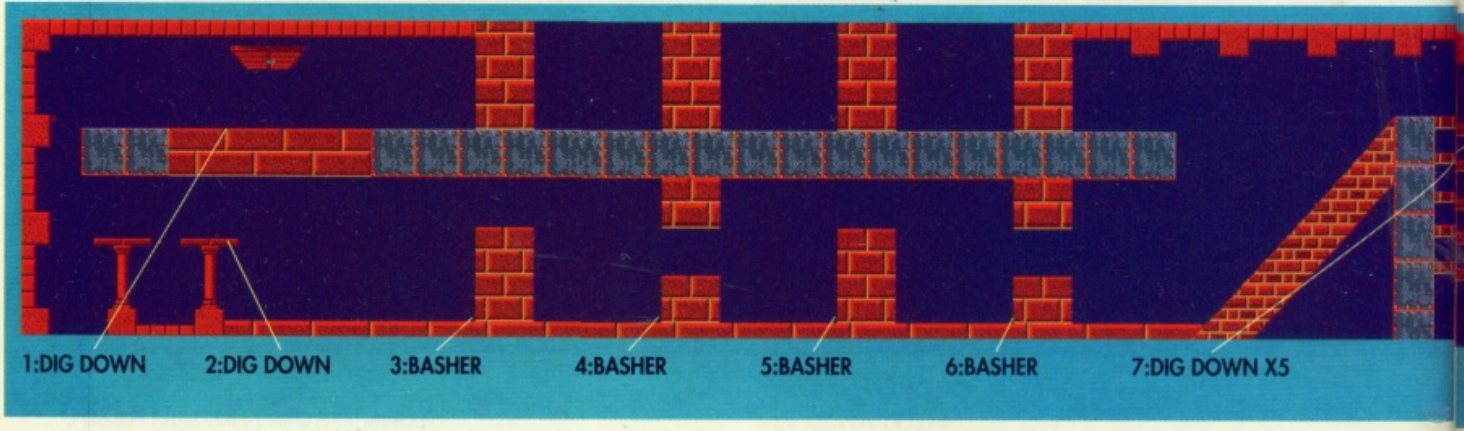


LEMMING TOMATO KETCHUP FACILITY

Number Of Lemmings: 60 80% To be Saved Release Rate: 1 Time: 2 minutes Rating: Wicked



It may not look very impressive, but this is quite a tricky customer. It's crucial that you execute action number 3 in exactly the right spot, otherwise the whole thing will come tumbling down around your ears.



And now, for those of you who are too lazy to play all the way through yourselves, here are the codes to every single level...

TAME

1 Down And Out Lemmings	
2 Rent A Lemming	IHRTDLCCAR
3 Undercover Lemming	LRTDLCADAO
4 Downwardly Mobile Lemmings	RTDLCILEAH
5 Snuggle Up To A Lemming	TDLCAHVFAQ
6 Intsy Wintsy... Lemming	DLCIHVTGAJ
7 Who's That Lemming	LCALVTDHAG
8 Danger Zone	CILVTDLIAP
9 And Now This...	CAIPUDLJAQ
10 New Lemmings On The Block	IHRUDLCKAK
11 With Compliments	LRUDLCALAH
12 Citizen Lemming	RUDLCILMAQ
13 Thunder Lemmings Are Go	UDLCAHVNAJ
14 Get A Little Extra Help	DLCIHVUOAS
15 Not Just A Pretty Lemming	LCALVUDPAP
16 Gone With The Lemmings	CILVUDLQAI
17 Honey, I saved The Lemmings	CAHRTFLBBL
18 Lemmings For Presidents	IHRTFLCCBE
19 Lemming Productions Present	LRTFLCADBR
20 Custom Built For Lemmings	RTFLCILEBK

CRAZY

1 Quote: "That's A Good Level"	TFLCAHVFBD
2 Dolly Dimple	FLCIHVTGBM
3 Many Lemmings Make Level Work	LCALVTFHBJ
4 Lemming Express	CILVTFLIBS
5 24 Hour Lemathon	CAHRUFLJBE
6 The Stack	IHRUFLCKBN
7 And Now, The End Is Near	LRUFLCALBK
8 Keep On Trucking	RUFLCILMBD
9 On The Antarctic Coast	UFLCAHVNBM
10 Rocky VI	FLCIHVUOBF
11 No Problemming!	LCALVUFPBS
12 Lemming Friendly	CILVUFLQBL
13 It's A Trade Off	CAHRTDMBCL
14 Time Waits For No Lemming	IHRTDMCCCE
15 Worra Load Of Old Blocks	LRTDMCADCR
16 Across The Gap	RTDMCILECK
17 Digging For Victory	TDMCAHVFCD
18 No Problem	DMCIHVTGCM
19 Don't Panic	MCALVTDHCJ
20 Ice Ice Lemming	CILVTDMICS

WILD

1 PoP YoR ToP	CAHRUDMJCE
2 Lemming Hotel	IHRUDMCKCN
3 Lemming Rhythms	LRUDMCALCK
4 Meeting Adjourned	PUDMCKLMCD
5 Lemming Head	UDMCAHVNCM
6 Just A Quicky	DMCIHVUOCF
7 You Take The High Road	MCALVUDPCS
8 It's A Tight Fit	CILVUDMQCL
9 Ice Station Lemming	CAHRTFMBDO
10 Higgledy Piggledy	IHRTFMCCDH
11 Mutiny On The Bounty	LRTFMCADDE
12 Snow Joke	RTFMCILEDN
13 Onward And Upward	TFMCAHVFDG
14 Ice Spy	FMCIHVTGDP
15 The Silence Of The Lemmings	MCALVTFHDM
16 Take Care, Sweetie	CILVTFMIDF
17 The Chain With No Name	CAHRUFMJDH
18 Dr. Lemminggood	IHRUFMCKDQ
19 Lemmingdelica	LRUFMCALDN
20 Got Anything... Lemmingy??	RUFMCILMDG

WICKED

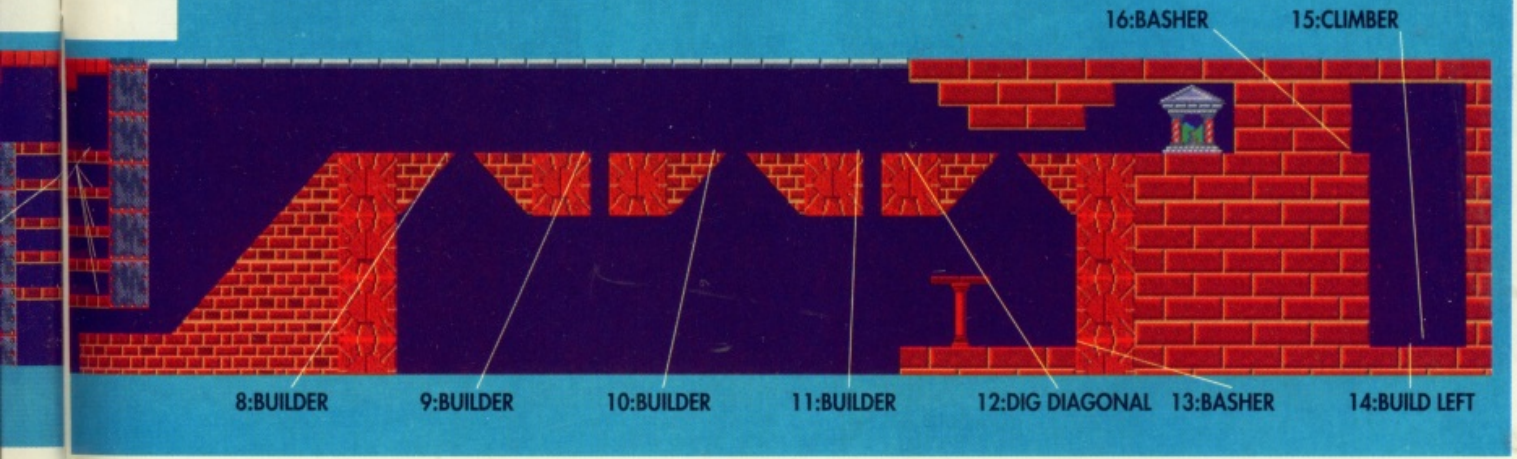
1 LeMming ToMato KetchUp FAcility	UFMCAHVNDP
2 Introducing SUPERLEMMING	FMCIHVUODI
3 This Corrosion	MCALVUFPDF
4 Oh No! It's The 4TH DIMENSION	CILVUFMQDO
5 Chill Out!	GAHRTDLBEQ
6 PoP TiL YoU DrOp	IHRTDLGCEJ
7 Last Lemming To Lemmingcentral	LRTDLGADEG
8 A Towering Problem	RTDLGILEEP
9 How On Earth?	TDLGAHVFEI
10 Temple Of Love	DLGIHVTGER
11 Rocky Road	LGALVTDHEO
12 Suicidal Tendencies	GILVTDLIEH
13 Almost Nearly Virtual Reality	GAHRUDLJEJ
14 The Lemming Learning Curve	IHRUDLGKES
15 Spam, Spam, Spam, Egg And Lemming	LRUDLGALEP
16 Five Alive	RUDLGILMEI
17 Down The Tube	UDLGAHVNER
18 Lots moRe wHeRe TheY caMe fRom	DLGIHVUOEK
19 Up, Down Or Round And Round	LGALVUDPEH
20 The Lemming Funhouse	GILVUDLQEQ

HAVOC

1 Tubular Lemmings	GAHRTFLBFD
2 Be More Than Just A Number	IHRTFLGCFM
3 It's The Price You Have To Pay	LRTFLGADFJ
4 The Race Against Cliches	RTFLGILEFS
5 There's Madness In The Method	TFLGAHVFFL
6 Now Get Out Of That	FLGIHVTGFE
7 Creature Discomforts	LGALVTFHFR
8 Lemming About Town	GILVTFLIFK
9 AAAAAARRRRRRGGGGGGHHHHHH!!!!!!	GAHRUFLJFM
10 Flow Control	IHRUFLGKFF
11 Welcome To The Party, Pal!	LRUFLGALFS
12 It's All A Matter Of Timing	RUFLGILMFL
13 Highland Fling	UFLGAHVNFE
14 Synchronised Lemming	FLGHIVUOFN
15 Have An Ice Day	LGALVUFPFK
16 Scaling The Heights	GILVUFLQFD
17 Where Lemmings Dare	GAHRTDMBGD
18 Lemmings In A Situation	IHRTDMGCGM
19 Looks A Bit Nippy Out There	LRTDMGADGJ
20 LOoK BrFoRe yoU LeAp	RTDMGILEGS

INTRODUCING SUPERLEMMING

Number Of Lemmings: 1 100% To be Saved Release Rate: 1 Time: 4 minutes Rating: Wicked



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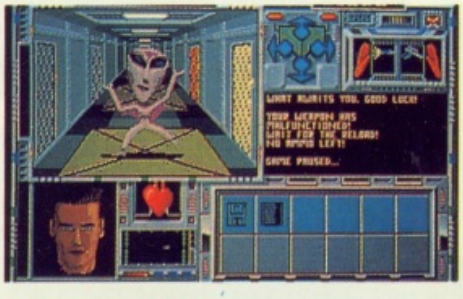

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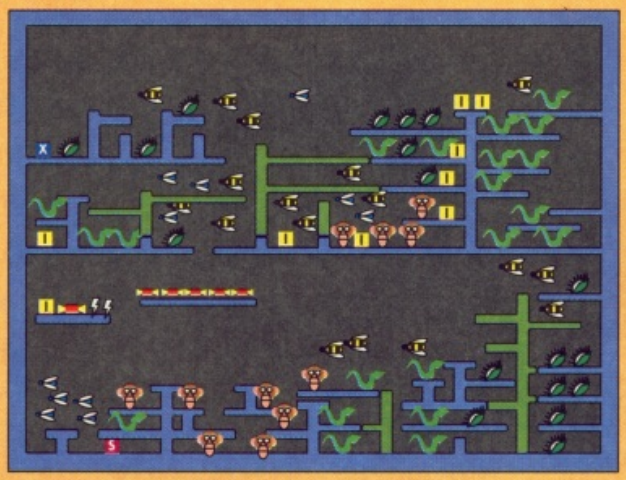
BRIAN NESBITT'S PLAYERS GUIDE

MAGIC POCKETS

Time once again to don those shades, stand around with your arms crossed menacingly and look cooler than cool as the Bitmaps take us through part two of...

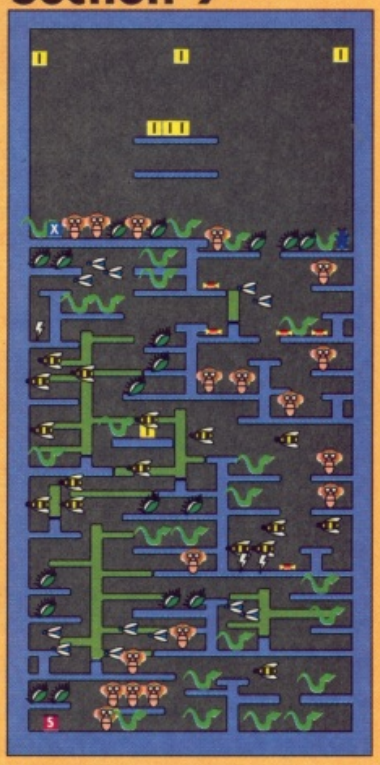
Section 7



KEY

- X Exit
- S Bitkid start
- Vulture
- Powerup
- Piranha
- Sweets
- Toy
- Clam
- Crab
- Jelly fish
- I Item

Section 9



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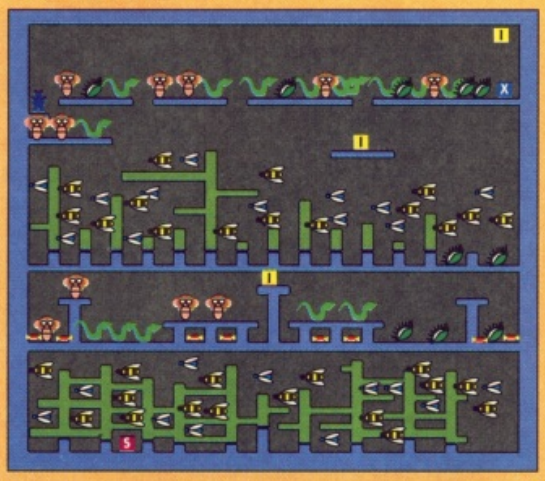
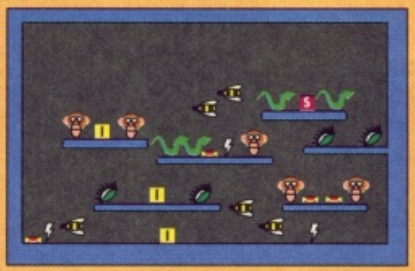




The Secret Room

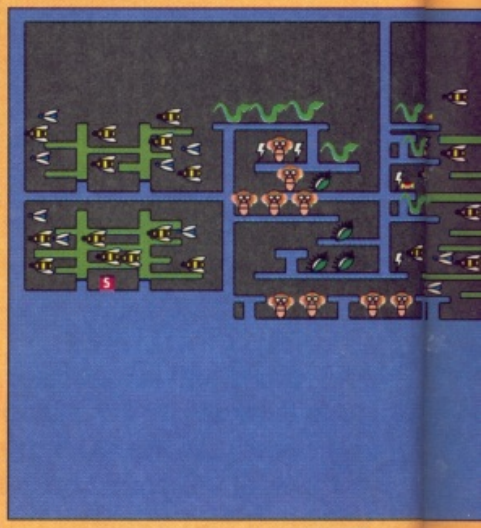
Section 10

THE JUNGLE SECTIONS

Beat the Gorilla

Take the glove quickly and be prepared to move. The best way to win is to move close to the gorilla, punch a couple of times and move away. Don't let him jump on you or trap you in a corner. If you get stunned, wait for him to beat his chest before moving in again. He only takes 10 hits, so don't lose your cool.

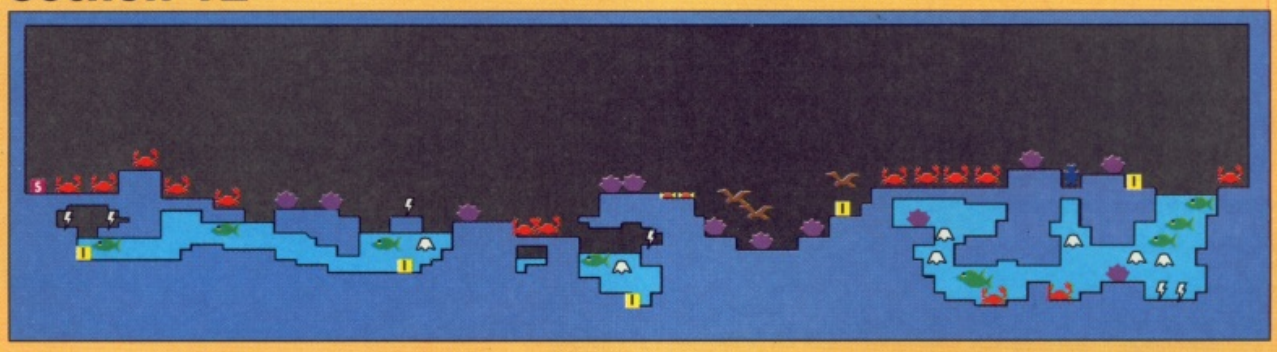
Section 11



KEY

- X Exit
- S Bitkid start
- Plant grow path
- Powerup
- Venus fly-trap
- Sweets
- Toy
- Bee
- Gnat
- Chimp
- Snake
- I Item

Section 12



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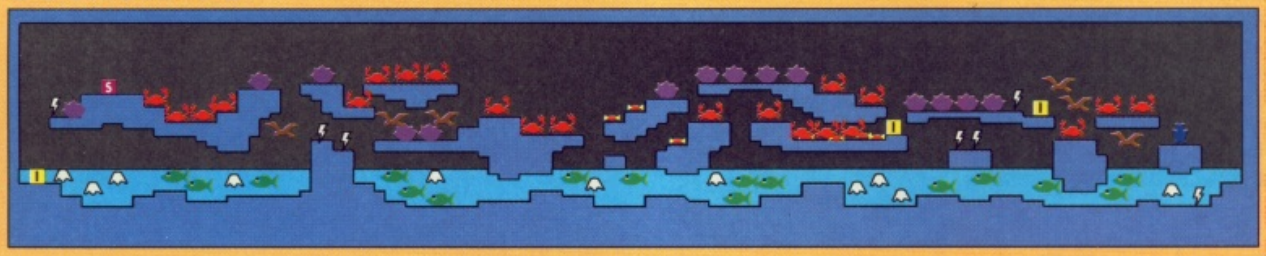

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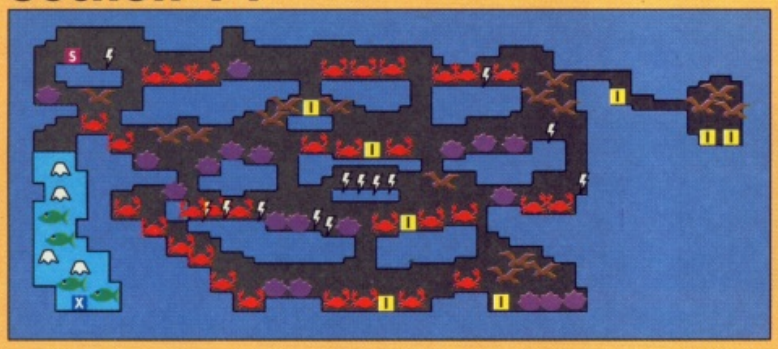

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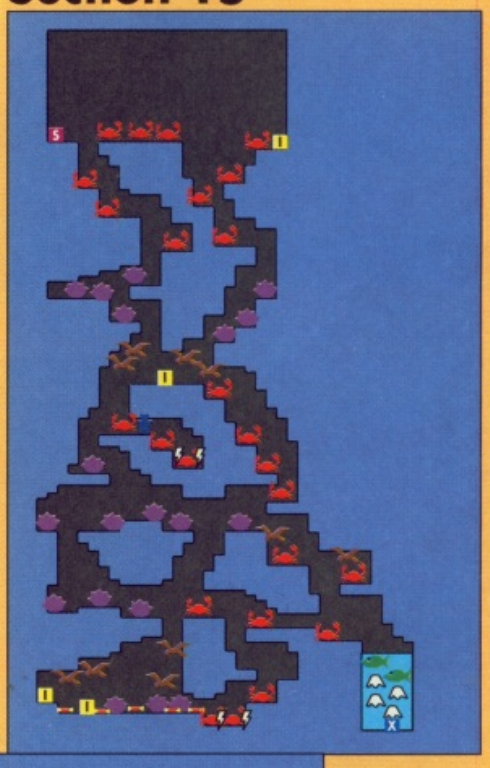
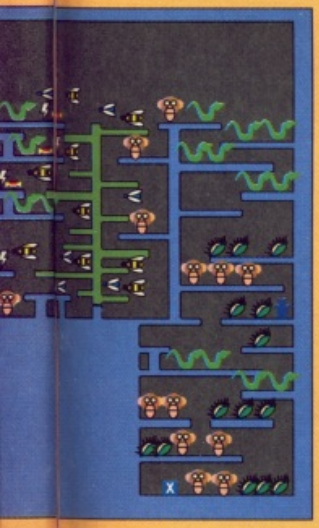


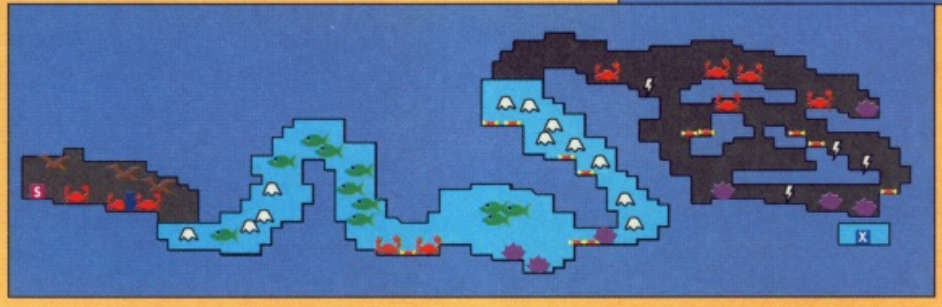


THE LAKE SECTIONS

Find the Treasure

This is a timed bonus section. Move as quickly as possible, pick up sweets casually and don't stop. Follow the arrow and see where it takes you. There are five different sections, one is picked at random. The most important thing of all is to find the exit, otherwise you don't receive the points you've collected.

Section 16



BRIAN NESBITT'S PLAYERS GUIDE

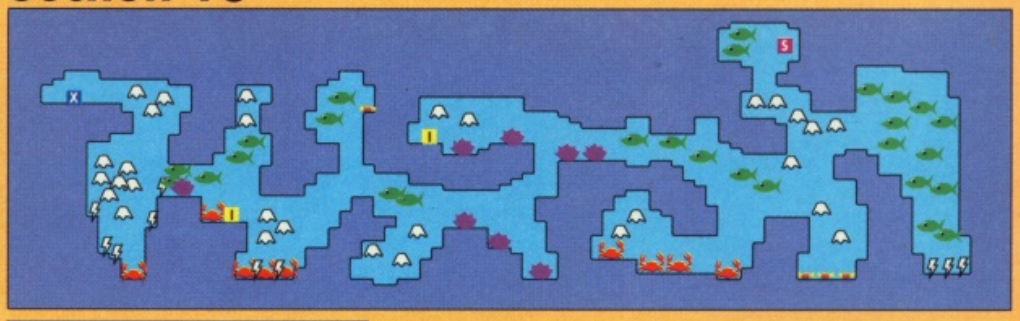
THE MOUNTAIN SECTIONS

Transport to Home
Create one silver and one gold star to transport to the end room. First collect 5,000 points, ensure you burst to clear the kill count and trap for a silver star. Kill the remaining 10 nasties and trap to get a gold star and transport.

The Last Room
Run to get a hopper or blast the snowmen to drop one. Collect the bonus and exit.

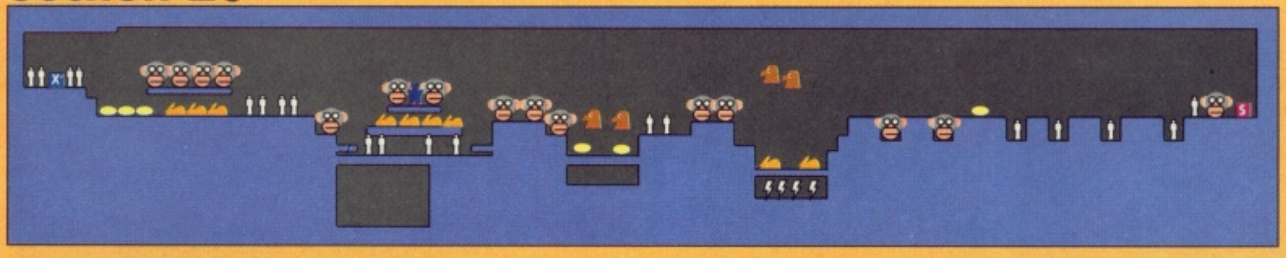
Section 17

Section 18



Section 19

Section 20



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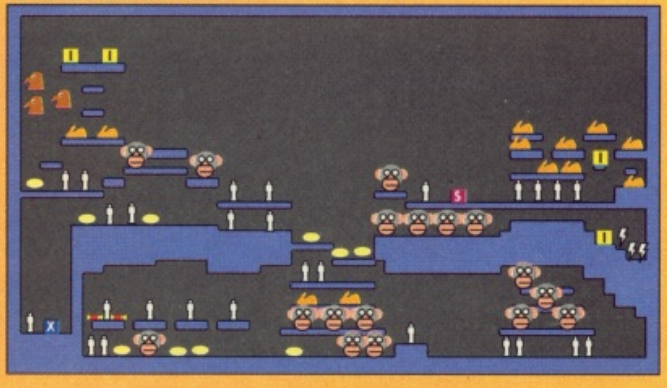

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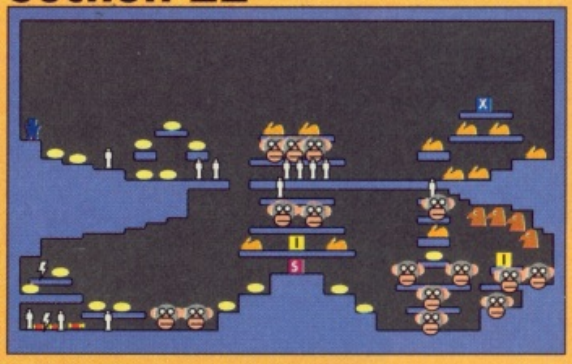

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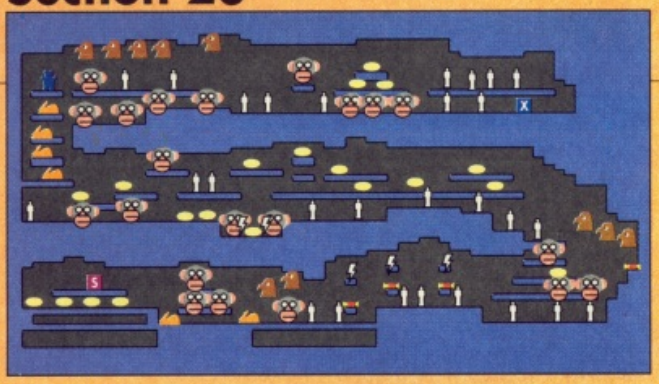

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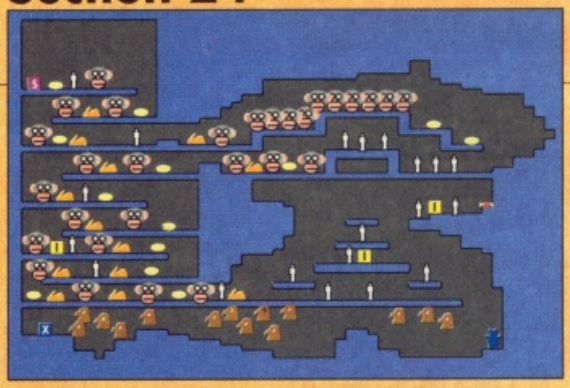

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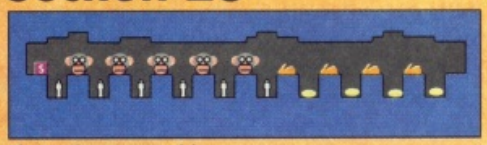
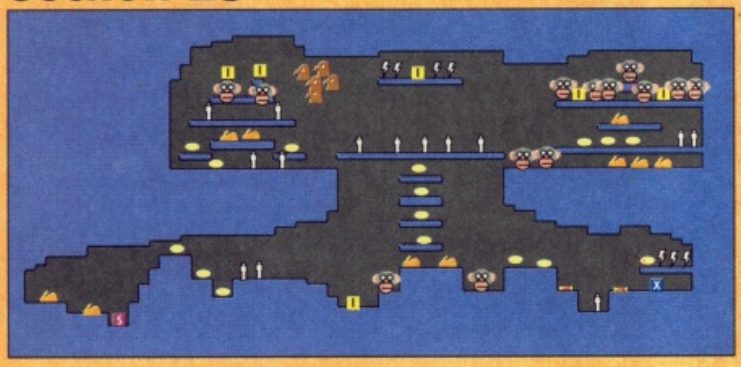


The Endgame World

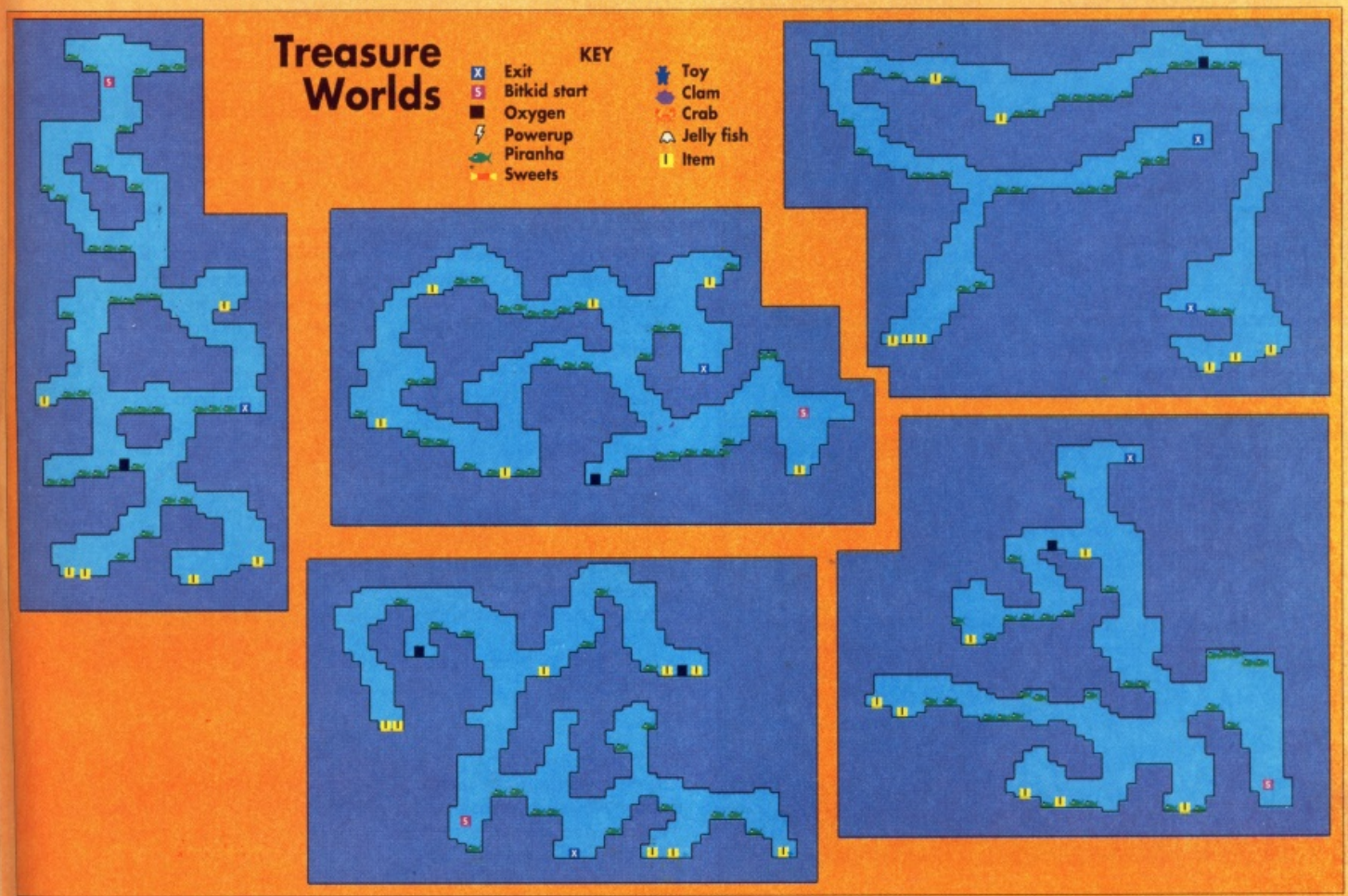
Section 25



KEY

X Exit	Toy
S Bitkid start	Hares
Eggmen	Eagles
Powerup	Yetis
Snowmen	Item
Sweets	

Treasure Worlds



BRIAN NESBITT'S HELPING HANDS

HAPPY NEW YEAR TO YOU ALL (all right, I know it's practically February but I've only just recovered!) Anyway, what a festive time I've had recently. Dancing naked around the remains of the Christmas tree in Trafalgar Square, sleeping through the second showing of *The Empire Strikes Back* on the telly (I still haven't seen that film!), after stuffing myself full of Chrissy pudding and then not remembering exactly what I did on New Year's Eve, save for the fact that it involved three ounces of New Zealand butter, several bags of cotton wool buds, a 1979 Abba album cover and a large number of traffic cones that were gathered through dubious means from the M1 late that night (and more than my fair share of chocolate liqueurs I'll bet)! Still, I've managed to stagger back into work, so here we go again.

CHEATS

RINGS OF MEDUSA
When the game asks you to enter your name, you should type either DEOXYRIBONUKLEINSAEURE or DESOXYRIBONUKLEINSAEURE to bring up a cheat menu.

RODLAND
Start the game, pause it and press the Help key five times. Unpause the game and you should have infinite lives.

TERMINATOR II
While playing the game, pause it and press all the function keys (F1-F10). Unpause it by pushing fire then press Escape to skip levels.

FROM: ANDY WYATT, KINGS LYNN, NORFOLK

IVANHOE
While playing the game type JC IS THE BEST and Return. Now, pushing N skips a level and the Del key kills everything on the screen.
FROM: JERRY ASH, ST. NEOTS, CAMBS.

STAR TIP: JAMES POND

What with the superlative sequel just hitting the shelves and this less-superlative-but-still-pretty-good prequel about to come out on budget, what better time than now to let you in on a shortcut to take you straight to level six? Let Jonathan Sandridge of Oxford explain:

"There's a quick and easy route to level six in the game. All you need to do is rescue all the lobsters on level one (easier said than done, but it is worth it) and wait for it to say EXIT OPEN. Next, make your way back to the beginning of the level and enter the rock to be transported directly to level six. Not bad huh?"

Not bad at all, Jonathan. £50 of top-notch software is on its way to you.

LEVEL CODES – NIGHT SHIFT

Lucasfilm isn't renowned for its arcade games, but *Night Shift* was certainly a brave stab. If you've been stuck at the early stages of toy manufacturing for some time, Matt Steiner of Chiswick, London may just have an answer to your problems.

Level	Code
2	Cherry, Banana, Banana, Lemon
3	Banana, Cherry, Pineapple, Plum
4	Pineapple, Lemon, Pineapple, Pineapple
5	Pineapple, Pineapple, Lemon, Cherry
6	Cherry, Plum, Plum, Pineapple
7	Cherry, Pineapple, Lemon, Banana
8	Pineapple, Banana, Pineapple, Cherry
9	Pineapple, Lemon, Lemon, Cherry
10	Lemon, Banana, Plum, Plum

JIMMY WHITE'S WHIRLWIND SNOOKER

It's the moment we've all been waiting for! Even as I speak, Archer Maclean is making his way into the studio and, yes, I can see a piece of paper in his hand. It has to be it. Archer Maclean is about to reveal the cheat mode to end all cheat modes. I can barely contain my excitement, this truly has to be the most momentous day in the history of cheats pages all over the world. Any moment now we'll be... wait a minute, he's stepping up to the podium right now. This is it, this is the moment:

"To see the computer obtain a perfect 147 break every time simply type the following code after entering the Trickshot menu: F7, F4, F1. You should hear a double click. Now go back to the main menu, enter the demo mode (or play against Jimmy) and you should witness a perfect 147."

So you don't get to win then, Archer?

"Er... no"

Ah. (accompanied by sounds of disgruntled reporters filing out of the press conference).

Dear Brian,
Nine months ago I bought *Codename: Iceman*. It's a great adventure and I've been stuck a couple of times and managed to solve the problems myself. But this time it's too much. I'm getting nowhere.
When I'm out diving, I come to this place with rocks and fish all over. When I try to surface I die and the computer tells me that I should have created some kind of a diversion. How do I do that?
Allan Jørgensen, 9990 Sleagen, Denmark

What everyday occurrence is guaranteed to turn heads for miles around? Yes, an oil rig explosion! Before you leave the submarine, take a look through the periscope to find the co-ordinates of the nearby rig, then ask the sonar man for its distance. Program both numbers into the little diving machine and take along some explosives (found in the missile room). Plant the bomb and let it light up the sky.

Dear Brian,
Could you help me with a game called *Dragonflight*? I've looked through magazines for hints on this game since it was released last year. The problems I am having are with the riddles in the dungeons:
1. What is the name of the dungeon in the desert?
2. What is the name of the dungeon on the island north of Scatterbone?
3. What is the answer to the riddle in the dungeon in the swamps on Dorithannon, next to Bagnol? The riddle is "Not THAT easy, adventurers".
4. What are the answers to the riddles in dungeon four, furthest west behind the mountains? The riddles I refer to are the ones on Sulvalion, Strength, Recovery and Oblivion. They can be found on level nine of the dungeon.
5. Can you tell me what items I need to show or give to the following people to get a response: Dormas in Bagnol, Lagitan in Luthag and Fardrak in Negame?
6. Can you tell me where old Nollabi can be found in Nimraviel?
Mark Green, Canning Town, London

Sorry Mark, you're not the only one after the answers, I want them too. If anybody knows, I'd really appreciate your sending them my way. I'll make good use of them (and I dare say Mark will too).

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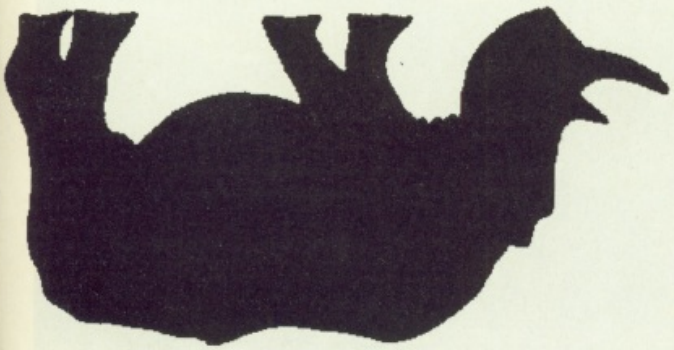

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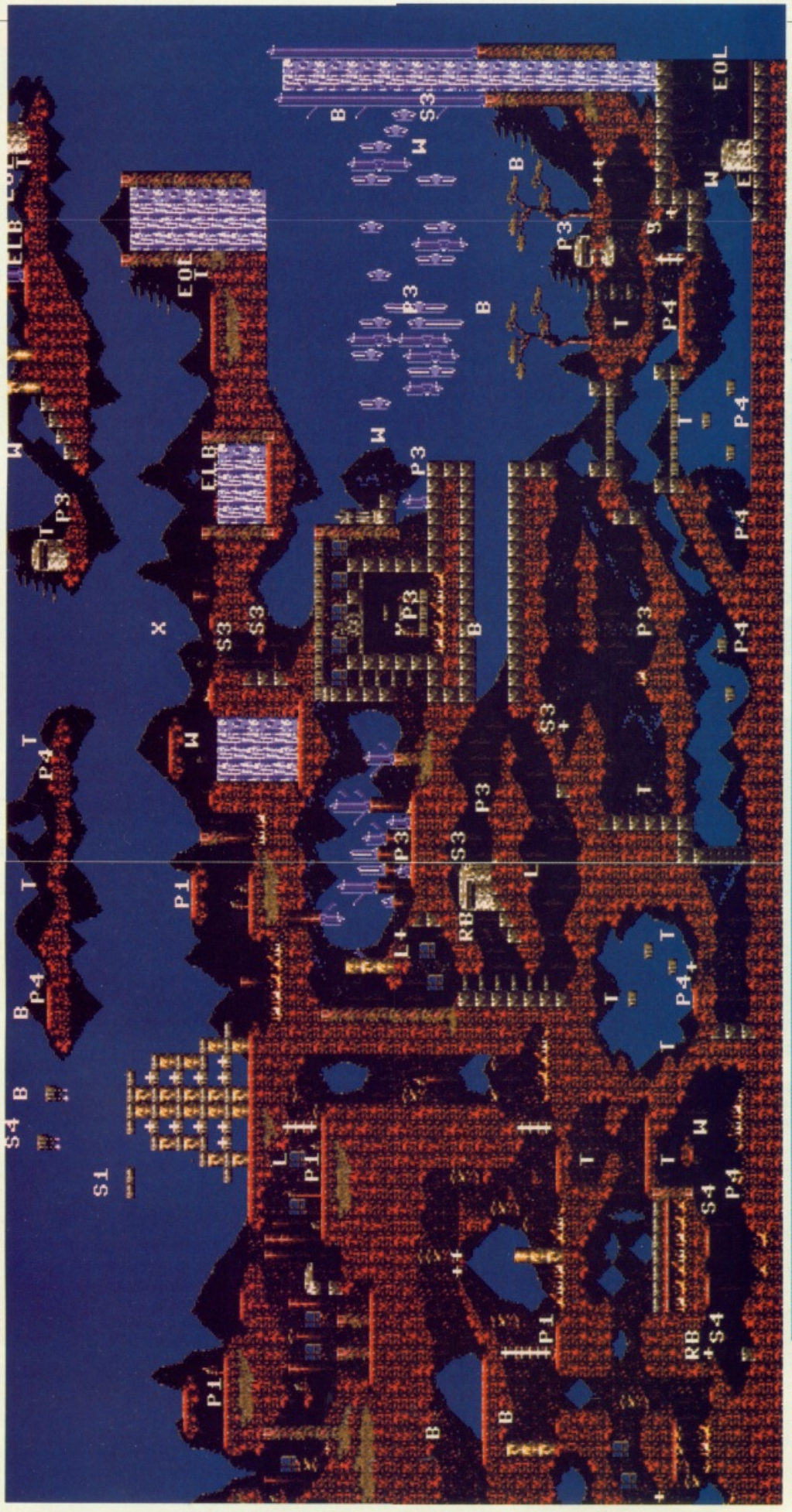
BRIAN NESBITT'S PLAYERS GUIDE

FIRST SAMURAI

It's difficult enough to make your way past the countless enemies in *First Samurai* without having to cope with getting lost as well. So say a big thank you to Mev Dinc for these maps...

CONT ON NEXT PAGE



THIS IS UNBELIEVABLE, WE'RE GIVING AWAY THE ENTIRE MAP OF *FIRST SAMURAI*'S LEVEL ONE, WOW! IT'S AS EASY AS PUTTING YOUR CAT OUT. SIMPLY LOAD UP THE GAME (REFER TO YOUR MANUAL FOR LOADING INSTRUCTIONS), GET YOUR BEARINGS IN ACCORDANCE TO THE MAP AND YOU'RE AWAY! AND HERE'S SOME EXTRA HELP...

B- BELL
RB- UNLIMITED SUPPLY OF BELLS
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L- ALL SEEING LAMP
S1- SPECIAL OBJECT ONE (LOG)
S2- SPECIAL OBJECT TWO (BUCKET)
S3- SPECIAL OBJECT THREE (ROCK)
S4- SPECIAL OBJECT FOUR (SPARK)
ELB-END OF LEVEL GUARDIAN
ELL-END OF LEVEL
T*- RESTART POINT
W- MAGICAL HINT
T- TRANSPORTER
+- DESTROYABLE BACKGROUND

AND THAT'S IT, THIS KEY SHOULD PROVE USEFUL IF YOU USE YOUR INITIATIVE (AND THE MAP, OBVIOUSLY!). TO GET THE FULL USE OUT OF THIS MAP, YOU CAN USE IT AS A PAPER AEROPLANE ONCE YOU'VE FINISHED. WHICH WILL PROVE TO BE A GREAT SOURCE OF IRRITATION TO THE PEOPLE WHO THINK THEY CAN FINISH *FIRST SAMURAI* WITHOUT IT.

*REPLACE STAR WITH NUMBER (eg T1 IS THE TRANSPORTER NUMBER ONE AND SO ON)

CONTACTS

BONJOUR MON LIDDLE PETIT POIS! 1992 (and all that) is here and I'm just bursting to expose my prize assets to the continent! Le Contacts Page is where I'm heading (along with Das Contactz Pagen, El Contactos Pago and Il Contacta Paga). No longer will your calls for help be limited to just Joe Bloggs of Scunthorpe and Jane Doe of Clacton on Sea, now your queries on level five of *Xenon 2* will be handled by Jacques Bloggs of Lyon and Jacqui Doe of Venice. Ahh, Europe! Vive le Nesbitt! Thank 'evan for little girls la la la...

NAME: Chris Jones
ADDRESS: 47 Wardles Lane, Great Wyrley, Walsall, West Midlands, WS6 6DX.
TELEPHONE: (0922) 413198
TIMES: Weekdays – 5pm-8.30pm, Saturdays – 5pm-9pm.
GAMES: Batman – Caped Crusader, Batman – The Movie, F-19 Stealth Fighter, Indiana Jones and the Last Crusade (Arcade and Adventure), Leisure Suit Larry 1 & 2, Lombard RAC Rally, Maniac Mansion, Operation Wolf, Police Quest 2, RoboCop 1 & 2, Space Quest 1, 2 & 3, Speedball 2, Stunt Car Racer, Supercars 2, Toyota Celica, Zak McKracken.

NAME: Jon Treby
ADDRESS: Five Acres, Greenfield Road, Pulloxhill, Bedford, MK45 5EY
TELEPHONE: n/a
TIMES: n/a
GAMES: 3D Pool, Afterburner, Batman The Caped Crusader, Black Tiger, Bomb Jack, Carrier Command, Corporation, Crazy Cars 2, Cyberball, Double Dragon, Emlyn Hughes International Soccer, Escape From The Planet of The Robot Monsters, Falcon, Flood, Games – Summer Edition, Gauntlet 2, Gazza 2, Ghouls 'n' Ghosts, Gods, Indiana Jones and the Last Crusade, Italy 1990, Jahangir Khan's World Championship Squash, Kick Off (and Extra Time), Kick Off 2 (and Final Whistle), Klax, Lemmings, Lombard RAC Rally, Lords of Conquest, Manchester United Europe, North and South, Operation Wolf, Outrun, Paperboy, Pipemania, Player Manager, Prince of Persia, Resolution 101, RoboCop, Side Winder, Skychase, Space Harrier, Speedball, Switchblade, Toyota Celica GT Rally, Turbo Outrun, Viz, Welltris, Xenon 2.

NAME: Robert Kirk
ADDRESS: 27 Oakhurst Close, Belper, Derbyshire
TELEPHONE: (0773) 827122
TIMES: Monday-Friday – 5pm-11pm; Saturday – 8pm-11pm; Sunday – 1pm-4pm, 8pm-11pm
GAMES: Armourgeddon, Altered Beast, Bard's Tale 1&3, Brat, Battle Master, Cadaver, Captive, Chaos Strikes Back, Corporation, Dungeon Master, Elite, Elvira Mistress of the Dark, F-29 Retaliator, Fish, Golden Path, Iron Lord, James Pond, Lemmings, Lost Patrol, Midwinter I & II, Pawn, Powermonger, Rainbow Islands, Shadow Warrior, Turrican II, Ultimate V, Virus, Zombie, Z-Out.

NAME: Max Reeves
ADDRESS: 9 Waterbank Road, Catford, London SE6 3DJ
TELEPHONE: n/a
TIMES: n/a
GAMES: Chuck Rock, Double Dragon, Fantasy World Dizzy, Leisure Suit Larry Goes Looking For Love In Several Wrong Places, Leisure Suit Larry in the Land of the Lounge Lizards, Line of Fire, Mercs, Midnight Resistance, Navy Seals, Ninja Rabbits, Operation Wolf, Prehistorik, RoboCop, RoboCop 2, Shadow Dancer, Shinobi, Sly Spy, Street Fighter, Swiv, Thunderblade, Toki, Treasure Island Dizzy, UN Squadron, Viz, Zak McKracken.

NAME: John Bull
ADDRESS: 'Davita', Old Kingsbury Road, Minworth, Sutton Coldfield, West Midlands, B76 9AE.
TELEPHONE: n/a
TIMES: n/a
GAMES: Battlechess, Beach Volley, Dan Dare 3, Double Dragon 1&2, Edd the Duck, Emlyn Hughes Soccer, Fiendish Freddie's Big Top Of Fun, Final Fight, Fire and Brimstone, Flood, Gods, Golden Axe, Impossamole, Kick Off 2, The Killing Game Show, Leaderboard, Lemmings, Mega-lo-Mania, Monty Python's Flying Circus, Operation Stealth, Pang, Panza Kick Boxing, Pipe Mania, Prince of Persia, Pro Tennis Tour 2, Rick Dangerous 1&2, Shanghai, Starquake, Strider, Supercars II, Switchblade 2, Tracksuit Manager 90, Turrican, TV Sports Football.

NAME: Scott Fisher
ADDRESS: 1 Marlborough Park, Marlborough, Kingsbridge, South Devon, TQ7 3SR
TELEPHONE: n/a
TIMES: n/a
GAMES: Batman – The Movie, Double Dragon, Dungeon Master, Jimmy White's Whirlwind Snooker, Kick Off, Kick Off 2 (including Final Whistle, Winning Tactics and Return to Europe), Manchester United Europe, Metal Masters, Millennium 2.2, New Zealand Story, Ninja Warriors, Prince of Persia, The Secret of Monkey Island, Sim City, Speedball, Speedball 2, Starflight, Utopia, Wishbringer.

IF YOU ARE GOING to use a Contact, then please follow these two guidelines:

1. Respect the times printed. There's nothing worse than just drifting off to sleep at night when the phone rings (and contrary to popular belief, 'sensible times only' does not mean three in the morning).
2. Please send an S.A.E. for written queries.

So you think you've got what it takes to be a Contact? You think that you can stand the pressure of answering 20 phone calls a minute while writing seven replies? Okay, send us your details as described and we'll weed out the men from the boys.

Name:
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Times To Call:
List Of Games Completed (in *alphabetical* order):

To give you something to do when the phone stops ringing, we'll send you a piece of software from our coffers. Just send everything to us at: **Contacts, The One for ST Games, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU.**

WARNING(S)!!

Be careful when crossing busy roads. Never handle electricity with wet hands. Don't eat tin foil if you have fillings. Don't send me your phone number without getting your parent's permission. When driving along busy motorways, don't slam on the brakes, do a 360° turn and head off in the wrong direction. If feeling tired while driving your car, never put on your nightclothes, drink a hot cup of cocoa and prop a nice comfy pillow up against the window.

Well, that's it, there's nothing more to come. Go home, go on, there's no point hanging around here, I won't be back for at least... ooh... 30 days or so. So until then, see ya!

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- Parallel Interface
- Graphics Resolution: 360×180dpi
- IBM Emulation
- Built-in 50 Sheet Auto Feeder
- FREE Silica Printer Starter Kit

RRP:	£299
STARTER KIT	£25
TOTAL RRP:	£324
SAVING:	£75
SILICA PRICE:	£249

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BUSINESS PRINTERS (WIDE-BODY)

- Includes Programmable ROM Card

277 CPS 136 COLUMN

- Seikosha SL-230 - 24 pin - 136 col
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- Parallel and Serial Interfaces
- Graphics Resolution: 360×360dpi
- Epson and IBM Emulation
- Optional Auto Sheet Feeder
- FREE Silica Printer Starter Kit

RRP:	£699
STARTER KIT	£25
TOTAL RRP:	£724
SAVING:	£275
SILICA PRICE:	£449

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462 CPS 136 COLUMN

- Seikosha BP-5500 - 8 pin - 136 col
- 462cps Draft, 106cps NLQ
- 18K Printer Buffer
- Parallel and Serial Interfaces
- Graphics Resolution: 240×144dpi
- Epson and IBM Emulation
- Optional Auto Sheet Feeder
- FREE Silica Printer Starter Kit

RRP:	£1299
STARTER KIT	£25
TOTAL RRP:	£1324
SAVING:	£325
SILICA PRICE:	£999

£999

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- Low Form Tear-off

520 CPS 136 COLUMN

- Seikosha BP-5780 - 18 pin - 136 col
- 780cps SD, 520cps Draft, 130cps NLQ
- 20K Printer Buffer + 2 Fonts
- Parallel and Serial Interfaces
- Graphics Resolution: 240×240dpi
- Epson and IBM Emulation
- Handles 1+6 Multipart Forms
- FREE Silica Printer Starter Kit

RRP:	£1699
STARTER KIT	£25
TOTAL RRP:	£1724
SAVING:	£325
SILICA PRICE:	£1399

£1399

+VAT=£1643.83 ref: PRI 8780

800 CPS 136 COLUMN

- Seikosha SBP-10 - 18 pin - 136 col
- 800cps Draft, 200cps NLQ
- 64K Printer Buffer + 2 Fonts
- Parallel and Serial Interfaces
- Graphics Resolution: 240×240dpi
- Epson and IBM Emulation
- Built-in Cut Sheet Feeder
- FREE Silica Printer Starter Kit

RRP:	£2999
STARTER KIT	£25
TOTAL RRP:	£3024
SAVING:	£525
SILICA PRICE:	£2499

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